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SATURDAY, JUNE 1, 1878.

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LITERATURE

Narrative of a Voyage to the Polar Sea during 1875-6 in H.M. Ships Alert and Discovery.
By Capt. Sir G. S. Nares, R.N., K.C.B., F.R.S. *With Notes on the Natural History.*
Edited by H. W. Feilden, F.G.S., &c.
2 vols. (Sampson Low & Co.)

WHEN "the long-expected" in literature "comes at last" it arrives under peculiarly unfavourable circumstances; for, when expectancy has been wrought up to fever-heat, it is apt, from mere reaction, to cool down to something like zero when the actual object of it is presented to us. Sir George Nares's handsome volumes labour under this drawback. It is now more than eighteen months since the Arctic Expedition returned to England. It did not reach the Pole, which was no great object. But the *oi πολλοί* expected it, somehow or other, to do so, and were correspondingly disappointed. From the first outburst of natural generosity with which Capt. Nares and his companions were received public feeling suffered a revulsion. The Expedition had not done all that some few reasonable, and a great many unreasonable, people expected of it. Accordingly, the latter laid about them for a cause, and the cause they found in scurvy, a theory which had some foundation in fact, and in mismanagement, which had none. A controversy ensued, and this controversy, which was carried on with intense bitterness on either side, died away on that constitutional shelf for all such things—a Royal Commission. But with the Report of the Royal Commissioners—a peculiarly incompetent and, it may be added, a not altogether impartial tribunal—the interest in the Arctic Expedition faded away. It had its day. New enterprises, new travel, new travellers, and wars and rumours of wars claimed the public attention, and into the limbo of forgetfulness and geographers' maps went the Alert and Discovery, Smith's Sound, and the Palaeocrytic Sea.

At last we have the official narrative of the Expedition, and a magnificent and, with a few exceptions, a most sufficient, narrative it is. In all the now somewhat extensive library of Arctic exploration there are no more luxuriant volumes than these, and few half so good. Belcher's work is the only one that can fittingly be compared with them. But the 'Last of the Arctic Voyages' had not such important discoveries to relate, and, it is no secret, was

suffused with such a venomous flavour against all manner of naval men that the perusal of it becomes a most disagreeable task. Sir George Nares's book differs entirely from it in so far that the genial commander is genial even in his log-book, and seems always at a loss whom to praise most, officers or men. Jack and his master, and even Hans the Greenlander and Fredrik, the hyperborean without a surname, all appear as good fellows in Sir George's journal, though such is the kindness of disposition displayed throughout these volumes towards his officers and men that we are convinced that had they been a good deal less of Bayards than they were we should all the same have only seen them in their sunniest aspect. At the same time, this work bears a strong family likeness to Sir Edward Belcher's, not only in the sumptuousness of its get-up, the sound science of the text, and the valuable zoological, botanical, and geological Appendix, but, we must confess, in the exceeding dryness of the narrative also. One does not expect a sailor to be a *littérateur*—Sherard Osborns are rare—but if the tale of the adventures of even Sir George Nares is to be read by a frivolous generation, debauched by travels that are like novels (in more senses than one), it must be written in a more taking form than the present work. There is no attempt throughout to give word-pictures, or even graphic descriptions. There is not a chapter of generalization from the first to the last, or a series of broad outlines which the reader can carry away in his memory. The author insists that his readers shall follow him through his log-book entries to the frozen end. They learn how the wind was on such and such a day, or how "her" head was put on such and such another. They have the captain's impressions on the morning of some uneventful day, and are informed of his hopes and fears on some other occasion, without any regard to the fact that these hopes were disappointed, or these fears proved futile. The result is, therefore, a piece of very "stiff" reading, which is only redeemed from utter aridity by the fact that those who can conscientiously keep their eyes open will in the perusal gain much sound information, and learn, to parody the cry of Holger Danske in the Danish tale, that "there are men in England yet."

There is another reason why Sir George Nares's book will be apt to fall flat on the intellectual palate. There is little in it actually new. Naturally an expedition undertaken at the public cost could not—if even it had desired—conceal its light under a bushel. The companions of Sir G. Nares did not. The narrative of their adventures and explorations has been published in a score of places—in newspapers, magazines, scientific journals, and "Transactions" multifarious, while the whole official journals, maps, &c., have been presented to the world more than a year ago in a huge Blue Book, where they can be read of all men who care to spend a few shillings in the waste-paper shops. What is more, all the shortcomings of the commander, in giving too much rum and too little lime-juice, have been detailed with weary prolixity in another of these cerulean volumes which Parliament prints and affects to believe that somebody reads—and even likes. Accordingly the wisest course for Sir George Nares to have adopted

would have been to have produced, without loss of time, a brief popular narrative of the results of his Expedition, containing a digest of his discoveries, so far as they were of any general interest, and left the mere details of topography and official routine to the Blue Books. As for the "science," the *Transactions* of learned societies, or a separate book, would have been the proper place in which to entomb it; for, with the exception of a little here and there, very few pages of the 174 devoted to natural history can be of any interest to the "general reader." This would have been the more advisable inasmuch as the present Appendix is not a complete account of the scientific acquisitions of the Expedition. The papers have, in a more extended form, nearly all appeared in the *Proceedings* of the Linnean, Geological, and other societies, and in journals, while most of those which now appear for the first time will, in a more extended and complete form, be published by-and-by in the places where *savants* know very well where to find them. Moreover, from causes for which neither Sir George Nares nor Capt. Feilden—whose industry, skill, and zeal are deserving of the high eulogium his commander passed on him—is to blame, the lichens, and fossils, and other collections are not described, nor is any proper account of them given. Hence the future historian of the Alert and Discovery will be compelled to search elsewhere than in the official *Narrative* for the science of the Expedition. We can only hope that in future editions of the work the author will reduce the scientific appendix to a few popular chapters on the zoology and botany, omit some of the technical and professional details in the text, and thus, while reducing the narrative to a single moderately-priced volume, allow the science proper to form the materials for another volume, more complete than the Appendix in these, and taking the form of an independent and comprehensive treatise. The folio Blue-Book was not an entertaining production, and might have been safely left to the libraries and the trunkmakers. However several chapters of the present volumes are simply extracts made with the help of paste and scissors from that great folio, and certainly in their new form, though they may be useful, are assuredly not ornamental. This is unfortunate; for a book to be valuable and even scientific need not be made unreadable, while grammar is—we may be prejudiced—an ornament, though not an invariable one, to the labours of the most learned. This narrative may even be invincibly compared with the works of Sir George's predecessors in the same field—Drs. Kane and Hayes, whose writings are no doubt pleasant, if somewhat unauthentic, narratives. Still we are glad to get the official narrative of the Alert and Discovery, though we might have desired to have it a little sooner and to find it a good deal more lively.

The history of the Expedition is so well known that it is unnecessary to go into any details regarding its proceedings. The main results were—that Commander Markham's sledge party reached the highest latitude which man has yet attained, viz., latitude 83° 20' 26" N.; that the coast east and west of Smith's Sound and some of the inlets off the latter strait were surveyed more or less accurately. We think that there can be almost no doubt that Greenland ends very little north of lat. 83°,

and when we consider the extreme importance of demonstrating the fact on other grounds than inference and conjecture one almost regrets that so much time was wasted on the trip along the shores of Grant's Land, and that the superabundant energy of Capt. Markham and his companions was not devoted to that part rather than to the futile and altogether, scientifically, useless attempt to reach the Pole. At best this would have been merely a little bit of vainglory, which may be safely left to those who look upon geographical expeditions as merely food for national vanity, more especially as there will always be an astronomical doubt whether the Pole has been reached, supposing that an adventurer of the future appears to claim that barren honour. However, it is always easy to be wise after the event, and these volumes bear abundant evidence that though failures have shown that another course of action than what was taken might have been advisable, yet nothing was rashly undertaken, and that the explorers gave their whole souls to everything they attempted.

Having said so much for and against the book and its subject, we may now note a passage here and there in the 774 pages of which it consists, exclusive of Admiral Sir George Richards's forty pages of introduction. We see in the contents an entry entitled "the Greenland *mer de glace*," but are disappointed, on turning to p. 14, vol. i., to find nothing about the great "inland ice" which* is so marked a feature in the physical geography of Greenland. Indeed, throughout the volumes the reader who is not already acquainted with the nature of this huge continental island would gain not the slightest—or only the slightest—idea of the physical geography of that country, with the exploration of the north end of which the Expedition was so intimately concerned. This is inexcusable, because, until this is explained, no clear idea of Greenland can be gained. It may also be mentioned, though Capt. Nares ought to have learned these facts from other sources before leaving on such an expedition, that among the numerous documents prepared for him was a tolerably complete account of the physical structure of Greenland. This is referred to by Capt. Feilden at p. 200 (vol. ii.) though never by Capt. Nares. Indeed, one of the deficiencies we feel bound to point out in this narrative is the scant credit which the author gives to the toilers in the Arctic Regions who preceded him, especially if such "miserables" had not the merit of being, like Ralph Rackstraw, in Mr. Gilbert's play, in "the service" and "an Englishman." This may be owing to ignorance of the literature of the frozen seas, to carelessness, to a sailor-like unacquaintance with the etiquette of the workers in the fields of science and literature, or to none of these causes. Still ill-natured people may attribute the absence of certain names to any or all of these causes, more especially as Capt. Nares is most profuse in applying the names of his personal friends, and some people who, we trust, are not in that category, to points discovered by the Expedition, even though the majority of these individuals have not the remotest connexion with the Arctic Regions, or rendered the smallest service to the Expedition. The most marked omission is that of Dr. Rink, the "King of Greenland," whose works ought

to have been familiar to any one voyaging along the shores on which he is the sole authority, and to whose unostentatious services the Expedition was (Capt. Nares ought to have been aware) indebted in many ways. The loss has, however, been Capt. Nares's. Had he read Rink's works on Greenland he would never have called Godthaab "Godhaab" (vol. i. p. 9), Fredrikshaab "Frederikshaab" (p. 11), Fiskernæs "Fiskernes," or, in the same page (11), "Fiskernes"; "Godhaab District," "Godhaab District" (p. 12), though it looks to our eye wonderfully like "Sukkertoppen"; Prøven "Proven," Godhaven "Lievely," in one place, and "Godhaven" in another, though without the slightest intimation that the two places are the same, the one being the Danish name, the other the vulgar whaling designation for the seat of the Royal Inspector of Greenland; "Norsøak" in one place, "Nursøak" in another (vol. ii. p. 141), though properly, according to Rink's latest work published since the return of the Expedition, it is "Nugsuak"; Upernivik, also spelled "Upernivick" (which is simple carelessness), and "Kangitok" for Kingotok. Hans Hendrik's name is throughout spelled "Heinrich" (which is German, and not Danish), and so on—trifles, perhaps, but from such trifles the current of an author's mind can sometimes be detected. The note on the Greenland dog disease at p. 176 (vol. i.) is imperfect, and also shows an ignorance of the literature of the subject, which in Danish is rather extensive; while the conclusion as to the uselessness of carrier pigeons on geographical expeditions is, though perhaps justified by Capt. Nares's experience, rather too sweeping a generalization from very exceptional premisses (p. 200).

The following passage is really interesting, and gives so truthful an *exposé* of a common delusion, that we quote it:—

"As is usual in Arctic ships, all expected that during the winter there would be ample time for reading and writing: now the great complaint [in December, 1875] is how little can be done in that way. The men breakfast at 7:30 A.M.; then clear up the lower deck. After an hour's work on the ice we muster at divisions, and read daily prayers at a quarter past 10 A.M. The officers breakfast at 8:30, after which there is too little time to settle down to any particular occupation before the general muster on deck about 10 P.M. After prayers all hands leave the ship, the men for work and the officers either for exercise or to visit the 'Kew' or 'Greenwich' observatories. The crew dine at 1 P.M., and then out on the ice again until 4 P.M., when the official work is over for the day. The officers generally remain on the ice until about 1 P.M., between which time and dinner, at 2:30 P.M., the time slips away in a surprising manner. After dinner some smoke; the ship is very quiet, so probably many take a *siesta*; but there is plenty of noise at tea time at 7. Then comes school on the lower deck until 9 P.M., after which one sits down for the first time in the day perfectly ready for study, and with a certainty of not being disturbed. We need not wonder then if, when the regular lamps are put out in the ward room at 11 P.M., most of the cabins and the wardroom itself remained lit by private candles for some time longer. As this time is really used to good purpose, I do not complain, but naturally late hours at night lead to uncertain hours in the morning; so it frequently happens that, although all are obliged to attend at the general muster, a few have not appeared at breakfast, but choose to call the midday meal by that name, making up for the lost meal by a supper at 11 P.M."

Perhaps the strictures on the Scurvy Report (p. 256, vol. i.) might with advantage have been omitted. They are in doubtful taste, and do not materially aid the reader in coming to a decision on the moot points of the controversy regarding the outbreak of scurvy in the Expedition, about which we believe the world is now very generally agreed. Killing dead dogs is proverbially an unsatisfactory expenditure of time, toil, powder, and shot.

On the Appendix there is little but praise to bestow. It would have been better, as has been already explained, if the science, in a more complete form, had appeared elsewhere than as a dead weight to an already sufficiently ponderous book. But, being here, we are glad to find that in so barren a field, and with explorers untried in Northern natural history, so much was done. Capt. Feilden's notes on the mammals are very useful, though his classification is a trifle antiquated. The same praise is due to his notes on the birds, as might have been expected of a gentleman who had not to wait for the Arctic Expedition to win his spurs in ornithology, while the papers by Messrs. Günther, Smith, MacLachlan, Miers, Norman, M'Intosh, Duncan, Slade, Bush, Carter, Brady, Dickie, Mitten, Oliver, and others, are all trustworthy catalogues of the different groups of animals picked up. We cannot say the same for the Geology. It seems a pity that Capt. Feilden called in the aid of an expert whose knowledge of Arctic geology is apparently rudimentary and obtained very much at second hand. The account of the glaciation of the Arctic regions on pp. 340-345 (vol. ii.) could never have been written by any one possessing a proper grasp of the subject. Through a singular lack of intellectual insight the writer entirely misses the main points, and altogether it is a pity that such a misleading account of the subject has been allowed to go abroad. The work is illustrated with some excellent photographs, which give an idea of Arctic scenery such as could be conveyed by no other process; the woodcuts are also good, and altogether, like the letter-press, free from any attempt at sensationalism.

We have felt it our duty to find fault with these volumes here and there, and to subject Sir George Nares to the same tests as a more practised writer. By such a standard a sailor must be tried if he essays to contribute to literature. At the same time, our remarks will have been entirely misunderstood should they convey an impression that Sir George Nares's volumes do not contain a modest and unadorned narrative of a noble work, admirably performed, by men of whom their country is, and has every reason to be, proud.

Memoirs of Georgiana Lady Chatterton. By E. H. Dering. (Hurst & Blackett.)

If "a cynic might define the present age as the age of biographies," according to Mr. Dering's view, it must be admitted that his cynic would be in an exceptionally genial humour. For, putting aside the empty question as to the respective rank of literary *genres*, every reader would confess that he derived the most pleasure from the perusal of good biographies; and every reviewer, from Zoilus downwards, that his handicraft was here most enjoyable. And there is no doubt that the last

ten years have witnessed the publication of many lives which are destined, if not to the absolute immortality of St. Simon and Boswell, yet to a permanent place among our classics. The Greville memoirs, the autobiographies of Mill and Miss Martineau, the life of Lord Macaulay, and one or two others, certainly come into this category. But, although a certain eminence on the part of the *biographée* (if such a word may be coined) is needful as a passport to posterity, yet the judicious reader looks out eagerly for the faithful portraiture of any life, however obscure and commonplace, if the manufacturer of the frame will only leave the picture to speak for itself. Modern biographers, and Mr. Dering among them, are, as a rule, commendably free from the old defect of overlaying the portrait with an insufferable varnish of comment and illustration. And, provided this is the case, it is no paradox to say that the public cannot have too many biographies.

At first sight it seemed that this volume was, by its nature, removed from the sphere of a review. The memorial of a still recent affliction is as much protected from ordinary criticism as the narrative of a religious conversion lies beyond the province of this journal. But a further perusal showed that the first portion of the book, at least, did not claim such an amnesty. Lady Chatterton's own diary gives a sketch of society during a well-known but ever-interesting period, and at least two or three anecdotes which will be fresh to the general reader. To perform the disagreeable part of our duty at once, it must be said that Mr. Dering has hardly exercised a sufficiently careful supervision in all respects, for, otherwise, he would hardly have allowed some very ancient stories to be presented with an air of novelty. If George III. really said of Mr. Morton Pitt that "he was not a good man of business, but a good, busy man," His Majesty's *bon mot* has been unjustly claimed by at least one other person. The happy appellation, "Milton's Paradise Lost," for a well-known house in Park Lane is also familiar to readers through several sources of public information; while the repetition of Sydney Smith's "How pleasant it would be to sit in one's skeleton!" can be only justified on the assurance that it was uttered in Lady Chatterton's carriage. This excuse, however, is hardly available in the case of the still more hackneyed joke about a "head to be let, unfurnished," attributed to the elder Sheridan. But, on the other hand, there are two very good stories which we have not met with before, and we do not recollect that Mr. Trevelyan included in his Macaulayana the joke on Miss Martineau (p. 95). Lady Chatterton relates an amusing incident at her mother's first presentation to George III. :—

"When my mother appeared, with her hair powdered after the fashion of the time, the good-natured king was so glad to see her that the conventional kiss, given to young girls on their first presentation, was, on this occasion, so hearty and affectionate that his nose became covered with the powder of her hair. The king's face being rather red, the white-powdered nose produced a most ludicrous effect; and the Lords in Waiting, perceiving suppressed laughter among the Court, and seeing the difficulty each succeeding lady experienced in keeping her countenance as she advanced, ventured to say to the king, 'Your Majesty has powdered your nose.' The king, not

quite hearing, but perceiving that something must be wrong, became alarmed, and said, 'What—what—what's the matter?—my nose! my nose!' My mother was almost convulsed with laughter, which she tried in vain to suppress when she saw Queen Charlotte's severe eyes fixed reprovingly on her. At last the king understood what had occurred, and as he wiped the powder from his nose, he burst into a hearty laugh, to the great comfort of my mother, who was then able to take her place in the *Minuet de la Cour* with becoming gravity." (p. 12.)

There is another amusing account of a *rencontre* between a rough country doctor and the Court physicians, including Sir Henry Halford, called in to consult about Lady Chatterton's aunt :—

"A clever Maidstone doctor, who had known her from her child, was called in, Dr. Day, a plain, rough-spoken man, and he took her in hand, prescribing nourishing diet, porter, and no medicine but ammonia, or, as he called it, 'wollatiles.' The courtly doctors did not approve of this treatment. They were in attendance, at the time, on King George III. at Windsor, and as they wished to have a consultation with the country doctor, Uncle Pitt drove Dr. Day there to meet them. His description of the interview, which took place in one of the ante-rooms, was very amusing. Sir Henry Halford and another eminent physician, in court dresses, with point-lace ruffles, 'bag-wigs, and buckles, came bowing into the room, prepared to patronize and, if need be, to put down the plain, fat country doctor in brown top-boots who had ventured to question the wisdom of their advice, and doubt their superior knowledge. Dr. Day, who had travelled all the way from Maidstone by the night coach, and then started from London to Windsor in his dusty and travel-stained clothes, was nothing daunted by their courtly appearance; and when they expressed their disapprobation of such a heating medicine as ammonia, he sturdily maintained it was not heating. 'On the contrary,' he said, 'I gie's it to cool her, and it has; and I sits by her and feels her pulse, and makes her drink porter and eat beef-steaks!' 'Oh! if she has so far recovered,' they replied, stiffly, 'we can have no more to say,' and, with still lower bows and contemptuously civil looks at my uncle and the audacious doctor, they backed out of the room."

We are not quite sure that we have not met before with the anecdote about Tom Paine, mentioned on p. 14, but in any case, if uttered in Mr. Morton Pitt's house, his niece was amply justified in repeating it. While breaking fast there, a message was brought from the Prince Regent to ask whether Paine had been bred to the sea.

"The writer had, by a slip of the pen, spelt the word *bread*, upon which Tom Paine wrote in pencil on the cover :—

'No, not bread to the sea,
But it was bread to me,
And—bad bread it be!'

All these anecdotes, it is needless to say, date from a period before Lady Chatterton's birth. The diary proper gives a pleasant account of meetings with the celebrities of Holland House, breakfasts with Rogers, anecdotes of Lady Cork, Wordsworth, Dean Milman, and many others of the same time. There is a description of Joanna Baillie, touched in both pleasantly and gracefully :—

"Dear old Joanna Baillie was there, looking so humble, unpretending, and full of simplicity. Her old-fashioned dress, made according to the fashion of twelve years ago, and smelling sweet of the rose leaves and lavender with which it had been probably shut up, delighted me, and also the little old lace cap that encircled her peaceful face. The calm repose of her manner, the cheery and hopeful countenance, seems to do me good, it was so un-

ruffled by the flutter and excitement of modern times."

Lovers of ghost-stories will find one or two in this volume, suited to the most robust tastes, and there is also a curious account of second-sight, claimed for a Madame de Marlay, and supported by some very remarkable narratives. These fragmentary sketches are intermixed, not unnaturally, with frequent allusions to the novels and other works which Lady Chatterton produced, without intermission, for nearly forty years.

Lady Chatterton's diary takes up the first part of the book, and the remainder, written by her husband, is chiefly concerned with the episodes of her conversion to Romanism, and especially with the letters written to her by Dr. Ullathorne, the Bishop of Birmingham. Naturally this part of the book, although not without its interest, is removed from our province, and we can only remark, in passing, that Dr. Ullathorne presumably should not be held responsible for the spelling "Eustachium," corrected in the *Errata* to "Eustachius" (p. 207). But one anecdote appears in this part of the book of such undoubted originality, and casting such very new light on a famous character, that we cannot resist quoting it. Bishop Gibson is supposed to have mentioned a certain rather familiar controversial argument to Burke, upon which,—

"Burke sank his head between his hands, and remained astounded. After a time, he lifted up his face full of awe, and exclaimed:—'An amazing truth! an astounding argument! I will go and tell it to Fox, and I hope to see you again.' 'But soon after,' concludes Bishop Gibson, 'he died.' (p. 218.)

As Bishop Gibson, supposing the well-known author of the 'Codex' is meant, died in 1748, two years before Burke's arrival in England, —not to mention that Burke's intimacy with Fox totally ceased in the last five years of his life,—the anecdote can hardly be described as *ben trovato*, and it is not likely that so judicious a controversialist as Dr. Ullathorne ever intended it for publication. But this does not concern Mr. Dering's share in the book, and he may be safely congratulated on having furnished a graceful epilogue to the story of an interesting life.

Carthage and the Carthaginians. By R. Bosworth Smith. (Longmans & Co.)

ONCE more Mr. Bosworth Smith comes before the public with a book which is pretty certain to prove acceptable to a large class of readers. Though his account of Carthage has not the same air of freshness and novelty, and will not provoke so much discussion, as his 'Mohammed and Mohammedanism,' it will, no doubt, be read with a good deal of quiet pleasure, and will, perhaps, revive in some, and inspire for the first time in others, at least a passing interest in the fortunes of the last great rival of Rome.

By common consent, the history of Carthage has been divided into two periods of very unequal length—the first extending from the foundation of the colony to the first Punic war—the second carrying us down to the final catastrophe in 146 B.C. Each of these periods presents peculiar difficulties to the historian. In the case of the first, he is perplexed at every step, not more by the dearth of evidence than by the number of conflicting theories

which have taken its place; in dealing with the second he must be conscious that he is telling once more a tale often told, and he finds it almost as hard to write freshly of Cannæ and of Hannibal as to write accurately and yet intelligibly of the Carthaginian constitution. If Mr. Smith has succeeded better with the later of these epochs than with the earlier it is probably because his best pains have naturally been bestowed upon that part of his subject which would appeal most directly to the sympathies of his readers. For though there is plenty of honest work underlying his brilliantly written sketch, the book is not one of those learned and exhaustive monographs which are the pride and delight of Germany. It makes no substantial addition to what was already known on the subject, and anything like detailed criticism is deliberately omitted.

But, if it will not greatly interest professed students, it should be popular with the cultivated public. It is of a reasonable size, and printed in a good, clear type. The author writes with genuine enthusiasm, and in a style which, if it is a little too continuously florid, is flowing and attractive. With the exception, too, of a few unnecessary hits at the Turks, the book is refreshingly free from those covert allusions to modern politics which have formed an unpleasant feature in some other recent histories.

Of the whole 440 pages, only sixty are devoted to the period preceding the Punic wars, and this, as we have already hinted, seems to be the least satisfactory part of the book. It is not that Mr. Smith has overlooked any material facts; the fault is rather in the manner than the matter. The reader learns a certain number of particulars about Carthage, but sufficient emphasis is hardly laid on the important points. Perhaps the best illustration of this partial failure is the sketch given, pp. 19-25, of the Carthaginian constitution. Mr. Smith rightly gives prominence to the criticisms of Aristotle in the second book of his *Politics*; but he omits what is most significant, the fact that not only by Aristotle, but by Greeks generally, Carthage was classed with Lacedaemon and Crete as a specimen of a well-governed state. The reason was its reputed immunity from revolution, a peculiarity sure to impress especially her unstable Greek neighbours in Sicily, who so "easily changed their constitutions" (Thuc. vi. 17). If we ask for the causes of this stability, they are clearly not to be found in any such isolation as that which protected Crete or Lacedaemon. The true parallels in this respect to Carthage are rather such commercial communities as Corinth and Venice. The ruling aristocracy was one of wealth rather than birth, and therefore at once more numerous and more easily recruited than a close patriciate. Its own high standard of wealth, the mainstay of its position, was easily maintained by a thriving commerce and a rich soil, while the danger of a discontented proletariat was warded off by a system of colonization, for which there was every facility. Further, the employment of mercenaries, and the fact that the revenues came not from the actual citizens but from subjects, deprived any popular opposition there might have been of its two most powerful weapons—the refusal of military service and the refusal of supplies.

Again, even the little we are told of the constitution itself seems to indicate that neither in its original form nor in its subsequent development was it unlike the type which we are sometimes required to regard as exclusively Aryan. To start with, there is the familiar division of authority between monarch, senate, and assembly, and with this a distinction also familiar to classical and Teutonic students between the military leader, the *στρατηγός*, *dux*, *heretoga*, and the king, who at Carthage, as among the German tribes, represents especially the priestly and patriarchal authority, a distinction of which some writers, e.g. Ihne, find traces in the early traditions of Rome.

Once more it is true, as Mr. Smith points out, that the Carthaginian constitution as described by Polybius differs considerably from that criticized by Aristotle; but it is worth noticing also that the direction in which the change was made, that of virtually subordinating the original holders of power to a larger body representing the plutocracy of the community, is very similar to the line taken in Corinth, and still more in the Greek colonies of Southern Italy.

With Mr. Smith's chapters on the Punic wars there is little fault to be found, though he scarcely makes sufficient allowance, in criticizing the strategy of Rome, for the comparative freedom of action enjoyed by Hannibal and his veteran army of mercenaries in contrast to the various restrictions imposed by the constitution, or by the militia-like character of their troops, upon the Roman generals. To the third chapter on the rise of Rome we should be inclined to add a succinct sketch of the Italian Confederacy as organized under Roman leadership, a knowledge of which is "essential to a clear understanding" of the Hannibalic war.

So, too, chap. xix. would have been improved had Mr. Smith said something of the effect of the Punic wars in deciding the bent of the Roman government. The commencement of those wars found the constitution at a great turning-point in its history. The old patriciate had ceased to exist as a political institution; the decrees of the assembly of tribes had been declared absolutely binding on all citizens. The question of the moment was whether Rome would develop in the direction pointed out by the Hortensian law, and become a democracy—or whether even yet the senate might hold its own, and with the senate the aristocracy. This question, the Punic wars, more than anything else, decided in favour of the senate. The intense pressure of the struggle moulded the constitution into the shape it retained till the fall of the Republic, and from this epoch dates the final establishment of that senatorial government which the antiquaries and lawyers of the first century B.C. regarded by a natural mistake as representing the true and original constitution of Republican Rome.

Mr. Smith rightly contrasts the assimilating civilizing influence of Roman rule upon its subjects with the fruitlessness of that of Carthage; but a curious consequence of this he has omitted to mention. It was notoriously the western provinces, the old subjects of Carthage, which gained most from Roman supremacy; and for this reason among others, that here Rome had not, as in the East, to deal with

an old-established civilization and with organized states. When the power of Carthage was broken, it left but few traces of itself behind, and Roman law and Latin civilization found an open field for their energies.

In conclusion we will notice one of the few inaccuracies discoverable in the book. On p. 364 Mr. Smith speaks of the Roman province of Asia as carved out of the dominions of Antiochus, and surrounded by such "puppet-monarchs as Eumenes of Pergamus." But surely there was no Roman province of Asia till 133 B.C., and it was then carved out of the dominions of the kings of Pergamus themselves.

An Inland Voyage. By Robert Sims Stevenson. (C. Kegan Paul & Co.)

THE excursion related in these pages is neither remote nor, in the ordinary sense of the word, remarkable. It is that of two friends, who took their canoes and made a round in the late summer of 1876—in deplorable weather, as it seems—on some canals and rivers of Belgium and Northern France, beginning at Antwerp, and ending at Pontoise, near the junction of the Oise and Seine. But the interest of a book of travels depends in all cases on the character of the traveller much more than on the extent of his travels, and the most trivial journey related by one man will be better worth reading than the most perilous explorations and hair-breadth escapes of another. We have here to do with a traveller whose impressions, and the fancies and reflections with which they are mixed up, are so vivid and so much his own, and whose manner in telling them is in general so happy and taking, that we read and remember his inconsiderable adventures with more pleasure than many others of much greater importance. Since the 'Log of the Water-Lily,' there has been no book of the kind so much above the level of an ordinary narrative of a holiday tour. In spite of occasional airs and caprices, the result of a self-consciousness which now and then, for instance in the Preface, betrays itself awkwardly enough—the self-consciousness, it appears, of a young writer publishing his first book—in spite of these, the 'Inland Voyage' is admirably readable. With its emblematic title-page, from a design by Mr. W. Crane, the little volume has about it both in form and matter a touch of the classical and the ideal. It contains passages of feeling, humour, insight, description, expressed with fluency and finish in the best manner of English prose. These descriptions are not in the nature of an inventory of facts; it is a landscape-writing like the landscape-painting of the Japanese, setting down this or that point that happens to have made itself vividly felt, and leaving the rest; so that another traveller might go the same journey and scarcely notice any of the same things. Here, for instance, is a bit of Sambre scenery between Hautmont and Quaremont on a sunny evening after rain:—

"On either hand meadows and orchards bordered, with a margin of sedge and water-flowers, upon the river. The hedges were of great height, woven about the trunks of hedgerow elms; and the fields, as they were often very small, looked like a series of bowers along the stream. There was never any prospect; sometimes a hill-top with its trees would look over the nearest hedge-row, just to make a middle-distance for the sky; but that was all. The heaven was bare of clouds."

The atmosphere, after the rain, was of enchanting purity. The river doubled among the hillocks, a shining strip of mirror glass; and the dip of the paddles set the flowers shaking along the brink. In the meadows wandered black and white cattle, fantastically marked. One beast, with a white head and the rest of the body glossy black, came to the edge to drink, and stood gravely twitching his ears at me as I went by, like some sort of preposterous clergyman in a play. A moment after I heard a loud plunge, and, turning my head, saw the clergyman struggling to shore. The bank had given way under his feet."

Better still—nay, really beautiful, and beautiful without loss of ease—is the account of the sights, scenes, and suggestions of the forest of Mormal, or the narrative of a fine afternoon, of which the joys ended in an upset and a momentary danger, on the Oise between Vadencourt and Origny. That acute self-consciousness of the writer, which leads him, as we have said, to unbosom himself now and again in a manner somewhat embarrassing, on the other hand is the secret of his singular gift of realizing and expressing the transitions of physical and intellectual mood through which a traveller passes during such travels as these. Thus, to take two contrasted instances—here, from the chapter of which Mr. Crane has expressed the spirit in his delightful frontispiece of Pan among the sedge, is the experience of that dangerously exhilarating afternoon of which we have already spoken :

"The canoe was like a leaf in the current. It took it up and shook it, and carried it masterfully away, like a centaur carrying off a nymph. To keep some command on our direction required hard and diligent plying of the paddle. The river was in such a hurry for the sea! Every drop of water ran in a panic, like as many people in a frightened crowd. But what crowd was ever so numerous or so single-minded? All the objects of sight went by at a dance measure; the eyesight raced with the racing river; the exigencies of every moment kept the pegs screwed so tight that our being quivered like a well-tuned instrument; and the blood shook off its lethargy, and trotted through all the highways and byways of the veins and arteries, and in and out of the heart, as if circulation were but a holiday journey, and not the daily moil of threescore years and ten. The reeds might nod their heads in warning, and, with tremulous gestures, tell how the river was as cruel as it was strong and cold, and how death lurked in the eddy underneath the willows. But the reeds had to stand where they were; and those who stand still are always timid advisers. As for us, we could have shouted aloud. If this lively and beautiful river were, indeed, a thing of death's contrivance, the old ashen rogue had famously outwitted himself with us. I was living three to the minute. I was scoring points against him every stroke of my paddle, every turn of the stream. I have rarely had better profit of my life."

And here is an opposite experience, from the latter end of the trip, when the river has become broad and easy, and that healthful lethargy of the mind has set in which comes of long exercise among air, light, and water :

"Canoeing was easy work. To dip the paddle at the proper inclination, now right, now left; to keep the head down stream; to empty the little pool that gathered in the lap of the apron; to screw up the eyes against the glittering sparkles of sun upon the water; or now and again to pass below the whistling tow-rope of the *Deo Gratias* of Condé, or the *Four Sons of Aymon*—there was not much art in that; certain silly muscles managed it between sleep and waking; and meanwhile the brain had a whole holiday, and went to sleep. We took in at a glance the larger

features of the scene, and beheld with half an eye bloused fishers and dabbling washerwomen on the bank. Now and again we might be half wakened by some church spire, by a leaping fish, or by a trail of river grass that clung about the paddle, and had to be plucked off and thrown away. But these luminous intervals were only partially luminous. . . . I have gone on for half an hour at a time counting my strokes and forgetting the hundreds. I flatter myself the beasts that perish could not underbid that, as a low form of consciousness. And what a pleasure it was! What a hearty, tolerant temper did it bring about! There is nothing captious about a man who has attained to this, the one possible apotheosis in life, the *Apotheosis of Stupidity*; and he begins to feel dignified and longeuous like a tree. There was one odd piece of practical metaphysics which accompanied what I may call the depth, if I must not call it the intensity, of my abstraction. What philosophers call *me* and not *me*, *ego* and non *ego*, preoccupied me whether I would or no. There was less *me* and more not *me* than I was accustomed to expect. I looked on upon somebody else, who managed the paddling; I was aware of somebody else's feet against the stretcher; my own body seemed to have no more intimate relation to me than the canoe, or the river, or the river banks. Nor this alone: something inside my mind, a part of my brain, a province of my proper being, had thrown off allegiance and set up for itself, or perhaps for the somebody else who did the paddling. I had dwindled into quite a little thing in a corner of myself. I was isolated in my own skull. Thoughts presented themselves unbidden; they were not my thoughts, they were plainly someone else's; and I considered them like a part of the landscape."

But neither glimpses of scenery, however vivid and poetical, nor moods of the mind and body, however well observed and recorded, are enough of themselves to give substance and variety to a narrative so slight as this. The substance and variety are furnished by two other elements which we naturally look for in such a book—the element of human incident and the element of moralizing reflection. The human incidents and encounters of Mr. Stevenson's voyage are excellent. From the members of the canoeing club at Brussels, whose fraternal enthusiasm compels our own *dilettanti* canoeists to a premature escape, down to the travelling showman and his wife at Précy, we have a series of typical sketches, some simple or tender, and others extremely comical, but all living and genuine, and taken down with a thoroughly quick and sympathetic observation. The omnibus conductor at Maubeuge, the pedlar's family at Pont-sur-Sambre, the floating population of the barges, the graces of Origny, the inhospitable landlady of La Fère, these and several others are personages that we shall not forget. The writer has one qualification indispensable for his undertaking, a natural liking for and fellow-feeling with the French character, in all classes of the population; and of such transitory human revelations, such light dramatic contacts between man and man, or man and woman, as travelling brings about, it is hardly possible to read reports of more insight, kindness, and liveliness than these.

In his moralizing, the author has a more uncertain vein. He is wayward and socially rebellious, with a rebelliousness much tempered by humour, but reposing upon one or two positive tenets about which he is plainly in earnest; such as, that men are bound to find out and follow their own real preferences, instead of adopting the preferences ready made and

dictated to them by society; and that the "gipsy-inclined among men," if they will but follow their inclinations, will lead lives much more worth living than those who gather grist in "offices"—an "office" being our author's abomination in chief, and his symbol for all intolerable routine and sterile death in life. Paradoxical, according to ordinary standards, in the conclusions, he is often still more paradoxical in the processes of his thinking; as when his own unworkmanlike rashness, in tying the sheet of his sail on the open Scheldt, suggests the reflection how much better and braver we commonly find ourselves when we try than we knew beforehand; or as when the mention of a coarse, semi-English chambermaid at Boom leads on to the praise of the Greek ideal of Artemis the chaste. Paradoxical, then, yet from time to time striking out a flash both new and true—humorously or cordially rebellious, but never sour or puling—material, animal even, in his philosophy, but anon full of fancies the most chivalrous or tender—this brilliant and entertaining writer may at one moment show himself too raw in youth, and at another his words may seem to carry in them an echo of Heine, or at another of Sterne; but we shall acknowledge that he has both gifts and promise, and one inestimable gift in especial—charm.

Sebastopol Trenches, and Five Months in Them.
By Col. Reynell Pack, C.B., 7th Fusiliers.
(Kerby & Endean.)

It may be urged that this is a worn-out story, but it is so well and freshly told, and possesses, moreover, at the present crisis so strong an interest, that we gladly welcome its appearance. The author was—for he is no longer alive—an officer of experience, both on the staff and in a regiment, of some standing, and in a position to know more of what was going on around him than many of those who wrote about the Crimean war. A passage in the Preface explains the long delay in issuing the book, "This volume would have appeared immediately after the Crimean campaign, but as it contains strong comments on the capacity and qualifications of certain officers, its publication was deferred till a fitting time arrived for its issue."

The book is compiled from notes made on the spot, and may, therefore, be accepted as trustworthy evidence. How damning that evidence is to our system of military administration—if such a muddle can be called a system—the reader will see. Col. Pack started from England in a screw-steamer of 1,045 tons. On board of her were packed 900 men and 20 officers, the whole belonging to eleven different regiments. Of the composition of some of the drafts an idea may be formed when we state that out of about 120 men belonging to one regiment the oldest soldier had only been enlisted six weeks previously. So bad were the arrangements that the coppers would not draw, and the soldiers' dinners were every day some hours late. This defect was, however, remedied at Plymouth, where the ship stopped for a day or two. Landing at Balaklava in January, 1855, Col. Pack found it a scene of mud, filth, and confusion. He says, "The newly arrived soldiers were instantly recognized; there was with them some remains of dress, and attempts occasionally at a military

salute." The ship arrived at night in Balaklava Bay. A gun was fired, blue-lights burned, and rockets sent up, but no notice was taken of these signals. The next morning the captain was ordered to report himself. In the evening, the wind freshening, he was ordered to Cape Chersonese, and only after staying there thirty-six hours was directed to return to Balaklava Bay. He did so, and was sent out to sea for the night. The following morning, however, he was at length allowed to enter the harbour. Col. Pack with his detachment was encamped for some days near Kadikoi, and soon had bitter experience of the folly of the commissariat :—

"The officers of the commissariat, not satisfied with the recorded numerical strength of the regiments, insisted on being furnished with accurate and elaborate calculations of the number of pounds, ounces, and fractions of ounces required; if this were not done, articles were refused and the return sent back for correction by these gentlemen,—proverbially careful of themselves, but utterly regardless of the useless expenditure of labour, and the craving, empty stomachs of the men."

Speaking of the ambulances sent out by the British Government the author is justifiably bitter :—

"These ambulances were made without springs, or with springs so rough as to cause motion quite sufficient in itself to bruise and injuriously shake a sound man—God help a wounded one! Hearses would have been a more appropriate name for these vehicles, which opened in the rear, the back being let down like the door of the hind boot of a coach. Inside were two compartments, a lower and an upper, a firm division dividing them lengthways. A sliding framework of wood, covered with canvas, is drawn out and placed on the ground, into which the sufferer is lifted, the frame raised and slid, with its mutilated or sick living contents, into the vehicle, somewhat in the manner a piano-forte is carted by Messrs. Broadwood, and with much less care than a coffin is usually put into a hearse. A similar process occurs with the upper berth."

The drivers were drunken, inexperienced, old soldiers, and on one occasion at least the patients were obliged to put their intoxicated drivers inside and themselves mount the box. We can testify from personal experience that there is no exaggeration in the above description. The whole scheme was due to Sir A. Tulloch, of whom Col. Pack says, though he does not mention his name, he was—

"An officer better known by reputation for his publication relating to army statistics than for any military experience gained in actual warfare or even such as may be acquired on colonial service."

Of the generals Col. Pack is not sparing in criticism. Sir George Brown, he says, was fidgety and nervous, turning out the troops four or five times a night on the most trifling alarm. Sir William Codrington, on the contrary, saved his troops much fatigue by always personally reconnoitring, and ascertaining whether it was necessary to fall them in.

The discipline in the French army was most lax. Marauding, or, in plain English, stealing, was common; absence met with no punishment, neither did drunkenness, even on duty. The British arrangements for the trenches were as bad as they could be. Till Sir James Simpson's arrival a general was placed in nominal charge of both "attacks," but he visited, or did not visit, the trenches as he chose. His staff officers were detailed for them, and great confusion on serious occasions arose from ignorance of the labyrinth. Wounded

on the 18th of June, and invalided home in consequence, Col. Pack was not present at the final attack on the Redan on the 8th of September. His criticisms, however, are valuable. He considers that several false, to be converted if opportunity offered into real, attacks ought to have been made. As to our failure to hold the Redan when once in it, he says :—

"Various circumstances combined to cause this, and there cannot be a doubt that the horror inspired by the reports widely spread of the fougasse or mine existing in the fortress greatly operated to prevent the majority of the troops making a determined advance and charge. Want of supports was another reason; but the crowning event leading to the catastrophe was, unquestionably, the sight of the brigadier going back, no matter from what cause."

In addition to the professional criticism in which Col. Pack so freely indulges, and which affords so valuable a lesson to the authorities, his book contains many interesting details about daily life in the Crimea, &c. Some of these will be read with avidity at this time of warlike excitement, and we therefore offer no apology for extracting one or two.

"It deserves to be noted, whilst in the British army it was invariably the custom during a fog at night, and on the approach of darkness, to throw out a line of sentries, accompanied by their officers, about forty or sixty yards in front of our works, the French never did so, and it was said that neither the discipline of their troops nor the individual nerve of their men was sufficient to admit of their doing so; consequently in the French trenches during the livelong night there was constant pattering of musketry, produced by their firing at stones, shadows, dogs, or any other object which a lively imagination could conjure into a Russian's grey coat stealing along in the darkness."

The accuracy of the Russian marksmen was tragically illustrated one day :—

"Through one of the sand-bag loopholes—in the trenches—a British private had been firing with, as he fancied, but indifferent success, and, therefore, took a sergeant into consultation; the latter was judging the distance and looking through the loophole, whilst the private, much interested, looked over the sergeant's shoulder. Nothing could be seen of these two men above the parapet, except, perhaps, the moving of the top of their forage caps, but so judicious was the judgment and so excellent the aim of a Russian rifleman, that a rifle shot entered the loophole, passed through the head of the sergeant and the throat of the private, killing both men. As the small loophole was scarcely visible, such a shot could only have been made by the marksman calculating where the face was from the slight circumstance of a cap being observed an inch or two over the parapet, breaking the regularity of the line of defence."

Poets have dilated much on the horrors of the battle-field, and always in their descriptions introduce the shrieks and groans of the wounded. They, however, know nothing about the subject of which they write so glibly. Col. Pack says :—

"The yells and groans of the battle-field have been represented as horrible; but it is more natural to believe that these yells and groans are subsequent to, and some time after, an action, where circumstances have prevented for a few hours the removal of the sufferers from the field. At all events, on this occasion, the 13th of June, there were scarcely any noises of this description. If a poor wounded man received a second hurt, or was mortally wounded, he perhaps gave a cry, or breathed away life in a groan; but these were exceptions. Amongst the generality complete silence prevailed. The fact is, a gun-shot wound (and these were all such) gives little or no pain at

the first moment. There is a deadened, paralyzed feeling of the part, which incapacitates from moving; or, if a bone be broken, the human animal, like a hare or any other animal when shot, frequently only finds out the extent of the mischief when attempting to rise or to walk."

The volume is well got up, and illustrated by some excellent panoramic sketches made by Col. M. A. Biddulph, of the Royal Artillery.

NOVELS OF THE WEEK.

Junia. 3 vols. (Blackwood & Sons.)

Jet: Her Face, or Her Fortune. By Annie Edwardes. (Bentley & Son.)

A Fallen Angel. 3 vols. (Tinsley Brothers.)

Homo Sum. By Georg Ebers. Translated from the German by Clara Bell. 2 vols. (Sampson Low & Co.)

THE author of 'Estelle Russell' represents herself as having received the suggestion of her new novel, 'Junia,' from the contemplation of two portraits, by Titian, of one and the same woman. The first, in the Pinacothek at Munich, shows a girl in red velvet, with a "smile of pure inward content," which "may be taken as the expression of negative happiness in its highest degree." The other portrait is the better-known 'Belladonna' in the Sciarra Gallery at Rome. The Belladonna, we are asked to understand, is a fascinating woman; and, indeed, our author only reflects the idea of this portrait commonly brought away by visitors to Rome when she speaks of "the underhung jaw, so firmly fixed; the pitiless, smileless lips, so tightly shut; the forehead, so treacherous in its brazen smoothness; the eyes, so steadfast in pursuit of their prey, with deep dark lines below that tell of secret anguish, of wrong endured, of sweetness turned to gall." The conception of these two phases in a woman's life, we must presume from the manner in which 'Junia' opens, is the basis upon which the author's fiction is constructed. A modern realization of the young girl in the Pinacothek is introduced to us in Junia Berrington, as, with her twin brother June, she sits sketching on "the high hill overlooking Florence." It is in her adventures through a chequered and unhappy career that the interest of this story is centered. She corresponds fairly enough to the light-hearted beauty of Munich; but it is impossible to say that the author has in any sense fulfilled the apparent promise of her somewhat too ambitious prologue. Junia is undoubtedly placid, purely content, and negatively happy, to begin with; but, though she passes through much "secret anguish," and her "sweetness" is "turned to gall," yet she never comes to show the "pitiless lips," the "treacherous" and "brazen" forehead, or eyes "steadfast in pursuit of their prey."

Thus the author's first chapter is wholly misleading. Her inspiration may have come from Munich, but it certainly cannot have come from Rome. In spite of this slight overleaping of ambition, it may be admitted without reservation that 'Junia' is a character-sketch of considerable power, and executed in many parts with a dexterous touch. The true idea of the story is a demonstration of the evils naturally resulting from a weak, unenergetic, and unstable disposition. The lesson seems to be carried home to us rather accidentally than by the purpose of the novelist,

and, if this appears to be a hard judgment, the fault lies in the book itself. The heroine is all that is noble, pure, and unselfish; her patient sweetness wins upon us even when we are almost moved to contempt by the unresisting feebleness of the poor "trembling slave," as one of her own friends describes her. She is crushed and broken by what she endures, but not soured nor hardened; and in this, as in many other respects, the narrative of her life is made to seem thoroughly consistent and natural. The majority of the characters are clear and lifelike, and the reader who once makes acquaintance with them is not likely to leave the book unfinished, in spite of its monotonous melancholy. The scenes borrowed from Italian history are treated with vigour and success. The death-bed of the old Marchese, the champion of republicanism and "humanity," yet accepting the kingdom as a compromise, and insisting upon the ministrations of a priest, in order to leave what he considers a wholesome lesson of conciliation behind him, is well done. 'Junia,' in short, is a skilful story, and will quite sustain the reputation of its author.

The author of 'Archie Lovell' has condensed a good deal of interest into the one volume of her novelette. The scene laid in the Continental watering-place suits her descriptive power; and the drama, which turns on poor Jet Conyngham's first love and lasting disappointment, is touching enough. "Give me back the wild freshness of morning" is an apt refrain for all her years after she has met, and lost, by his own *laches*, the weak but not case-hardened scoundrel who plays the leading part in the tragedy. Laurence Biron was indeed a poor object for attachment, and meaner in his method of existence than most of his kind; yet the paid hanger-on of Lady Austen mixes with his selfishness much of the surface tenderness which often accompanies it. This, and a manly person which enhances a caressing manner, not all assumed, will go a long way with romantic maidens. Miladi, as Lady Austen's title is perversely spelt, is a shallower character than her clerical attendant; but the violent side of her, the nucleus of capacity for passion, is well brought out from its envelopments of "moral paint and powder" in the scenes in which she visits with vengeance the mistaken treachery of her slave. The minor parts are well supported; Conyngham, the valetudinarian father, is good, though farcical; the octogenarian intriguer, Brett, who betrays Biron into his ruinous mistake, and the ladies at the hotel, are good, too, in their degree. Altogether it is a lively story, and the hope of Jet's consolation discernible at last is as true to nature as is the grief which we see must also leave its traces to the end.

The story of 'A Fallen Angel' may be conjectured from its title. Granting the possibility of such treachery as Harlowe's succeeding, in an age in which educated women, even in the country, know, at least from books, the necessity of conventional safeguards, the story of Mildred's betrayal is one written with much consistency, a clear style, and a good purpose. The heroine's will is so pure, and her imagination so high-toned, that not the faintest stain of circumstance can affect her; while the woman who accidentally, one may say, becomes a lawful wife gives a sad

example of the coarseness which must accompany a mercenary marriage. Laura's repulsiveness is the greatest drawback to the pleasure of the book, but the description cannot be called untrue, any more than Harlowe's deterioration after his criminal desertion of Mildred is other than the usual result of selfish policy. The early scenes of love-making in the country shades are sprightly and idyllic; the farewell, when Harlowe first really learns the nature he has gone so near to injure, is dignified and tender; and though, in some parts, a little condensation might have been effected, the book, on the whole, is promising.

We noticed Prof. Ebers's latest work in our columns (January 19th) on its appearance, and remarked that this story, which deals with early Christian times, was scarcely so interesting as the former novels of the erudite Egyptologist. The book has now been rendered into English by Mrs. Clara Bell with the same accuracy and ease with which she rendered the author's 'Uarda.' She has caught the spirit of Prof. Ebers's style without sacrificing the English language. As in the case of 'Uarda,' however, we must censure the eccentricity of the punctuation.

OUR LIBRARY TABLE.

MESSRS. WARNE & CO. are to be congratulated on publishing the *Vicar of Wakefield* at sixpence. The same publishers send us *Jones's Journey to Paris*, which is intended, under the guise of a story, to give some hints mainly about restaurants to English visitors to Paris.

M. RENAN has published, through the house of Lévy, and under the title *Caliban*, a satirical continuation of Shakespeare's 'Tempest,' in which all Shakespeare's characters are introduced, but under greatly altered circumstances. The drama is in prose. Prospero has been restored to his dukedom of Milan, from which he is once more ejected, but this time by a revolutionary movement, headed by Caliban. The latter, once in power, becomes the head of "the Party of Order," the protector of literature and Art, and the friend of the Church. But when he is called upon by the Church to allow the trial of Prospero by the Holy Inquisition for heresy Caliban declines, upon the ground that the scientific labours of Prospero will be the glory of his reign. It is impossible to avoid thinking that in the latter portion of the play Prospero is M. Renan himself. The enemies of M. Gambetta will probably declare that Caliban is his portrait; and no doubt the "opportunist" speeches of "the brutal and misshapen slave" when become Duke of Milan have a great resemblance to some which have been lately heard at Marseilles and Nice and Belleville. But, although M. Gambetta may have been here and there in M. Renan's mind, the sounder view would be to suppose that by Caliban is meant not any particular popular leader, but the very people. "Brutal and misshapen" though Caliban may be, he displays immense good sense, and the triumph of democracy which forms the conclusion of the play is not described in terms from which the Conservative party can draw much comfort. The play is full of epigram; and here and there the reader breaks into a loud laugh, as, for instance, towards the end, where Prospero is gradually finding out the merits of his successor, and when his last remaining courtier cries, "Eh bien, monsieur, vous le voyez, Caliban a encore une qualité de plus : il est anticlérical," replies, "C'est vrai. (Après une minute d'hésitation) Dans l'exil, je trouverai partout le moine. Ma foi, vive Caliban!"

LIST OF NEW BOOKS.

Theology.

Bayley's (Rev. Sir E.) *Thorough, being an Attempt to Show the Value of Thoroughness in Christian Life and Practice*, 12mo. 6/- cl. Cook's (F. S.) *Righteous Judgment*, cr. 8vo. 2/- cl. Handy Book for Bible Readers, 12mo. 3/- cl. Haug's (M.) *Essay on the Sacred Language, Writings, and Religion of the Persians*, edited by E. W. West, 8vo. 16/- cl. Talmaire (Rev. T. de W.) *Sebaston*, Sixth Series, 12mo. 2/- cl. Taylor's (Rev. W. M.) *Elijah the Prophet*, cheap edit., 12mo. 2/- cl. Daniel the Prophet, cheap edit., 12mo. 2/- cl.

Fine Art.

Lady's Crewel Embroidery Book, by C. M. C., cr. 8vo. 2/- Poetry.

Hamilton (E. Lee) *Poems and Transcripts*, imp. 16mo. 7/- cl. Middleton's (Lady) *Ballads*, 16mo. 3/- cl. Orred's (Meta) *Berthold and other Poems*, 12mo. 6/- cl. Robinson's (A. M. F.) *Handful of Honeyuckles*, 12mo. 3/- cl. Scott's (Sir W.) *Poetical Works*, New Library Edition, Vol. 1, 8vo. 8/- cl. Serpent of Cos (The), a Poem, 12mo. 5/- cl.

Philosophy.

Kelley's (E. G.) *Philosophy of Existence*, 8vo. 16/- cl.

History and Biography.

Bureckhardt's (J.) *Civilization of the Period of the Renaissance in Italy*, translated by S. G. C. Middlemore, 8vo. 24/- cl. Butler (Bp.) *Stanhope Memorials*, by W. M. Egglestone, 7/- cl. Chalmers's (Thos.) *A Biographical Sketch*, 12mo. 2/- cl. Cross's (L.) *Characteristics of Leigh Hunt*, cr. 8vo. 2/- cl. Patrick's (R. W. Cochran) *Early Records Relating to Mining in Scotland*, 4to. 32/- hf. bd.

Geography and Travel.

Beke's (Dr. C.) *Discoveries of Sinai in Arabia and of Midian*, edited by his Widow, 8vo. 33/- cl.

Bishop's (N. H.) *Voyage of the Paper Canoe*, 8vo. 10/- cl.

Kosmogonia, a Glance at the Old World by Lake Elbe, 7/- cl.

Philology.

Barnes's (W.) *Outlines of English Speech-craft*, cr. 8vo. 4/- cl. Bartle's (Rev. G.) *New English Grammar*, 12mo. 3/- cl. swd.

Science.

Birch's (R. W. P.) *Sewage Irrigation by Farmers*, 8vo. 2/- swd. Fontaine's (H.) *Electric Lighting*, translated by P. Higgs, 8vo. 7/- cl.

Hibberd's (S.) *Home Culture of the Watercress*, cr. 8vo. 2/- cl.

Munn's (D.) *Practical Hints on the Teaching of Arithmetic*, 12mo. 2/- cl.

Taylor's (J. E.) *Flowers, their Origin, Shapes, Perfumes, and Colours*, cr. 8vo. 7/- cl.

Russell's (J. S.) *Geometry in Modern Life*, 8vo. 3/- cl.

General Literature.

Bewicke's (A. E. N.) *Margery Travers*, 3 vols. cr. 8vo. 31/- cl.

Brittain's (F.) *British Trade and Foreign Competition*, 2/- cl.

Dickens's *Martin Chuzzlewit*, cr. 8vo. 2/- cl.

Durant's (C.) *Wynyard of High Wynyard*, 2 vols. cr. 8vo. 21/- cl.

Elliott's (G.) *Works, Cabinet Edition*, *Scenes of Clerical Life*, Vol. 1, 12mo. 5/- cl.

Gadsden's (E.) *Unto which She was not Born*, cr. 8vo. 7/- cl.

Hamerton's (P. G.) *Modern Frenchmen*, cr. 8vo. 7/- cl.

Larouque's (Madame N.) *Great and Small, Scenes in the Life of Children*, translated by H. Poole, cr. 8vo. 3/- cl.

Lever's (C.) *Horace Templeton*, cr. 8vo. 3/- cl.

Life and Adventures of an Unfortunate Author, by Himself, cr. 8vo. 7/- cl.

Lytton's (Lord) *What will He do with It?* Vol. 2, Library Edition, 8vo. 7/- cl.

M'Cormick's (J.) *Linley Rochford*, cr. 8vo. 6/- cl.

Mansfield's (Lieut.-Col. C. E.) *A Latter Day Novel*, 2 vols. 21/- cl.

Marryat's (F.) *Fighting the Air and Harvest of Wild Oats*, cr. 8vo. 2/- each bds.

Muddock's (J. E.) *A Wingless Angel*, 12mo. 2/- bds.

Pardon's (G. F.) *Noble by Heritage*, cr. 8vo. 2/- cl.

Punch, New Library Series, Vol. 17, 4to. 21/- hf. bd.

Saxby's (J. M.) *Rock Bound, a Story of the Shetland Isles*, cr. 8vo. 2/- cl.

Scott's (Sir W.) *Waverley Novels, Illustrated*, Rob Roy, 2/- cl.

Thackeray's (W. M.) *History of Henry Esmond*, Esq., 3/- cl.

Trollope's (F.) *The Lawyer's Daughter*, 3 vols. cr. 8vo. 31/- cl.

Verney's (Capt. E. H.) *Last Four Days of the Eurydice*, 2/- cl.

Waverley Novels, New Library Edition, Vol. 1, *Waverley*, cr. 8vo. 3/- hf. bd.

Wilson (J.) *Indian Caste*, 2 vols. in 1, 8vo. 31/- cl.

EARL RUSSELL.

LORD JOHN RUSSELL—the old familiar name, more likely to remain attached to his memory than the later "earl"—belonged to a type of men more common in France than in England. As a rule, English statesmen make history, but do not write it. In France the combination is deemed quite natural, and nobody wonders that great political leaders, such as Thiers, Guizot, Lamartine, and many others, should make it their highest ambition to be likewise great authors. Lord John differed from the celebrities here referred to in so far that whereas they began life as writers and finished by becoming statesmen, he certainly made politics his earliest study. Born on the 18th of August, 1792, the third and youngest son of the sixth Duke of Bedford, he was destined from infancy to be one of the leaders of the Whig party, and, after undergoing a course of education at Westminster School, was sent, in like manner as the Marquis of Lansdowne and Lord Palmerston, to complete his training at the University of Edinburgh. Here he resided with Prof. Playfair,

attending the lectures of Dugald Stewart and Dr. Thomas Brown, but was called away, shortly before he had attained his majority, to enter Parliament as a representative of the "family borough" of Tavistock. Before he had been two years in the House of Commons, he earned for himself a reputation as a champion of Parliamentary reform; but, extremely modest as were his propositions, his "revolutionary tendencies" as they were then called, brought him numerous enemies, even among his own party. It was, perhaps, to console himself in the midst of fierce political animosities, that Lord John took to literature, producing, in 1819, his first book, the 'Life of William Lord Russell.' In a very modest Preface the author informed his readers that "the style and composition of the following work require much apology, which, I trust, the indulgence of the public will supply"—an appeal to charity that was not made in vain. The 'Life of William Lord Russell,' a very poor biography indeed, passed through four editions, the last issued in 1853, thirty-four years after its appearance.

The success of his first book, which was immediate, had the unfortunate effect of prompting Lord John Russell to take up at once the pen of a ready writer. Within twelve months after publishing the Life of his ancestor, he launched from the press two more books, the first entitled 'Essays and Sketches of Life and Character, by a Gentleman who has left his Lodgings,' and the second, 'Letters written for the Post and not for the Press.' Both were attempts at humouristic writing for which the author was utterly unfit, and the consequence was that the two volumes, rapidly produced, proved a complete failure, and they are now quite forgotten. Nor was Lord John's next literary venture more fortunate. 'The Nun of Arrouca, a Tale,' published in 1821, was work of fiction which, notwithstanding its commendable brevity, it being within the folds of a small duodecimo volume, the public would not read, and, like its two predecessors, it fell still-born from the press. This, probably, roused the young author to achieve something better; at any rate, he did take higher aim, and with great success. The year after the appearance of the 'Nun' in 1822, there came out 'An Essay on the History of the English Government and Constitution, from the Reign of Henry the Seventh to the Present Time.' In the Preface, the author stated that it was "the object of this essay to point out that the generation of statesmen who saw the close, and not the commencement, of the great war, whose task it has been to heal its wounds, and bring plenty to be the companion of peace, have not deserved ill of their country." Although the essay was somewhat heavy reading, the mere "Introduction," diffuse in the extreme, filling 108 pages, the work attracted considerable notice, was much praised in Whig circles, and passed through five editions in the course of thirty years.

In the same year in which appeared his 'Essay on the History of the English Government and Constitution,' Lord John Russell presented himself before the public, for the first and last time, as a dramatic author, issuing 'Don Carlos, or Persecution,' a tragedy, in five acts. It need only be said that the "tragedy" was never mistaken for Schiller's play of similar name. The author employed his time better in writing his next work, embracing two bulky quartos, the first published in 1824, entitled 'Memoirs of the Affairs of Europe, from the Peace of Utrecht to the Peace of Aix-la-Chapelle, 1748.' It was a respectable performance, showing great improvement in style over the writer's previous productions, and adding considerably to his reputation. Lord John was now approaching the period in which he was to appear as a great political leader and reformer of the House of Commons, and, gradually discarding authorship, he produced nothing more up to 1832, the year of the passing of his Reform Bill, but a small book, issued in 1828, described in the title, 'Establishment of the Turks in Europe: a Historical Discourse.' This was followed by another tiny volume of slight merit, called 'The

Causes of the French Revolution,' published anonymously in 1832. For the next quarter of a century, Lord John's pen remained comparatively idle, his time being absorbed by his official duties in the successive posts he held, as Secretary of State for the Home Department, for the Colonies, and for Foreign Affairs, figuring, in the intervals of time when not in office, as leader of the Whig party in the House of Commons. The only literary occupation he allowed himself during this, the busiest time of his life, was the editing of three volumes of letters, 'Selections from the Correspondence of John, fourth Duke of Bedford,' published in the years 1843 to 1846, followed by four volumes of 'Memoirs, Journals, and Correspondence of Thomas Moore,' and other four volumes of 'Memoirs and Correspondence of Charles James Fox,' the latter two works issued in 1853. None of these books, to which Lord John put his name as "editor," could serve to raise his literary fame, as they all bore the impress of slovenly workmanship, executed in haste, under the pressure of other occupations. The greatest sufferer from this off-hand "editing" was poor Tom Moore, whose lord-admiring tendencies had led him to insert in his will, made in 1828, the request that his "valued friend, Lord John Russell," should undertake "the task of looking over whatever papers, letters, or journals" he might leave, "for the purpose of forming from them some kind of publication, whether in the shape of memoirs or otherwise." Unfortunately, Lord John Russell considered, as he states in his Preface, that "the obligation had become sacred," although "many years have elapsed," and hence a bundle of disjointed fragments, styled 'Memoirs,' alike unjust to the literary reputation of Lord John and of the clever writer of soft-flowing verses who produced 'Lalla Rookh.'

When Lord John Russell's political career closed, he resumed his literary labours. But his chief occupation henceforth consisted in retrospective reviews of his own career as a statesman, about which he was evidently anxious to enlighten the public. During the first few years after his retirement Earl Russell published nothing but a few pamphlets, among them 'Three Letters to Chichester Fortescue on Ireland'; a 'Speech on the Irish Church'; abstracts from the 'Official Correspondence on the Claims of the United States in respect to the Alabama,' and similar fugitive pieces, in the style of blue-books. Then came another work, evidently the labour of many years, and highly characteristic of the writer. In two volumes of 'Selections from Speeches of Earl Russell, 1817 to 1864, and from Despatches, 1859 to 1865,' published in 1870, the speaker and writer passed in review the whole of his political career, extending over half a century, beginning with the time when, as he says, "I was elected a member of Parliament for the borough of Tavistock in July, 1813, just a month before I came of age." The concluding words of his introductory chapter—long, like all the author's "Introductions," and here filling no less than 169 pages—are sadly pathetic. "I have committed many errors," he says, "and some of them very grave blunders. But the generous people of England are always forbearing and forgiving to those statesmen who have the good of their country at heart. Like my betters, I have been misrepresented and slandered by those who know nothing of me; but I have been more than compensated by the confidence and the friendship of the best men of my own political connexion, and by the regard and favourable interpretation of my motives which I have heard expressed by many generous opponents, from the days of Lord Castlereagh to those of Mr. Disraeli." This volume of reminiscences, really valuable as a work bearing on the history of a most eventful period, ought to have been the last issued by Earl Russell; but, unfortunately, his eager desire to keep before the public led him to bring out two more books. The first, a volume of 348 pages, published in 1873, bore the title of 'Essays on the Rise and Progress of the Christian Religion in the West of Europe, from

the reign of Tiberius to the end of the Council of Trent.' The book commences thus—"At the period when Christ came into the world, the human race, which was almost comprehended in the Roman Empire, was afflicted, after a series of fierce and pitiless wars, by the loss of liberty and the degeneracy of morals." It was charitable of the publishers not to put an index or table of contents to this book. The next work of Earl Russell, the latest he published, bore the title of 'Recollections and Suggestions, 1813-1873.' On its title-page the author placed the sad lines of Dryden,—

Not Heaven itself upon the past has power;
But what has been, has been, and I have had my hour.
In the Preface to the 'Recollections,' dated Aldworth, October 30th, 1874, Earl Russell mournfully complained of the decay of his mental powers. "The fact is," he exclaims, "that after I had proceeded some way in my task, I found that my memory of past transactions was not, after the lapse of some years, so lively as it had been." For a man of over eighty-two, the failure of memory was certainly not to be wondered at, the only marvel being that it had remained even "lively" beyond the assigned term of threescore and ten. English statesmen are proverbially long lived, but English authors are not, and among other honours Earl Russell can transmit to posterity will be that of unparalleled activity as a combined speaker and writer extending over an unparalleled length of time.

INTERNATIONAL LITERARY CONGRESS.

Reform Club, Pall Mall, S.W., May 29, 1878.

HAVING been requested to convey a general invitation to English men and women of letters (on the part of the Société des Gens de Lettres de France) to the forthcoming Congress, of which I enclose you the amended and final programme, will you allow me to address those with whom I have not been able to communicate personally through your columns, and to intimate to them that I shall be happy to receive the names and addresses of any ladies or gentlemen who may desire to have an invitation, before the 5th of June?

I have undertaken to draw up a full report of the proceedings of the Congress for the future guidance of English authors in their relations with the permanent International Literary Committee which the Congress is to appoint, and, at the same time, to present any papers which English authors, not being able to attend in person, may desire to submit for discussion. I shall be glad to hear from those who have anything to communicate before the close of next week.

BLANCHARD JERROLD.

"Congrès Littéraire International de 1878. Présidence de M. Victor Hugo.—Programme : Mardi, 11 Juin ; Séance publique : Appel nominal des membres du Congrès—Division des travaux—Nomination des Commissions. Jeudi, 13 Juin : Séance publique : Discours d'ouverture par Victor Hugo—Discussion générale sur le droit de propriété littéraire—Des conditions de ce droit—De sa durée—La propriété littéraire doit-elle être assimilée aux autres propriétés, ou doit-elle être réglée par une loi particulière ? Samedi, 15 Juin : Séance publique : De la reproduction—De la traduction—De l'adaptation—Du droit de propriété littéraire—De l'insoléance des conventions diplomatiques, au point de vue de la protection de ce droit—Des difficultés qui résultent notamment des formalités d'enregistrement, de dépôt, etc., etc., inscrites dans les conventions actuellement existantes—Recherche d'une formule précise destinée à être introduite desormais dans les traités de commerce, pour y remplacer les anciennes formules. Dimanche, 16 Juin : Séance publique : Proposition d'une formule à accepter par les membres qui prendront part aux travaux du Congrès—Projet de convention littéraire internationale en vertu de laquelle tout écrivain étranger serait assimilé aux écrivains nationaux, dans l'exercice de ses droits sur son œuvre. Mardi, 18 Juin : Séance publique : De la condition des écrivains à notre époque—Des associations littéraires—Exposé de diverses institutions tendant à améliorer le sort des gens de lettres dans les divers pays—Vœux à formuler pour l'avenir. Jeudi, 20 Juin : Séance non publique : Rapports des Commissions—Vote sur ces rapports—Nomination d'une commission permanente internationale. Samedi, 22 Juin : Séance publique : Lecture des propositions adoptées par le Congrès—Clôture des travaux.—Adresser toutes les communications relatives au Congrès à M. Pierre Zaccone, Secrétaire organisateur, 5, rue Geoffroy-Marie."

THE COPYRIGHT COMMISSION.

THE Commissioners appointed by Her Majesty to make inquiry with regard to the laws and regulations relating to Home, Colonial, and International Copyright have made their report,

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which is embodied in 294 paragraphs. The Commissioners, who were appointed by Royal Warrant, bearing date April 17, 1876, consisted of Lord John Manners, the Earl of Devon, Sir C. L. Young, Sir Henry Holland, Sir John Rose, Sir H. D. Wolff, M.P., Sir Louis Mallet, Sir J. F. Stephen, Sir Julius Benedict, Mr. Farrer Herschell, Q.C., M.P., Mr. Edward Jenkins, M.P., Dr. William Smith, Mr. Froude, Mr. Anthony Trollope, and Mr. F. R. Daldy.

The Commissioners state that the first object to which they directed their attention in relation to copyright was to obtain a clear and systematic view of the law in force upon the subject in this country. Seven distinct classes of works are the subject of copyright, namely, (1) books; (2) musical compositions; (3) dramatic pieces; (4) lectures; (5) engravings and other works of the same kind; (6) paintings, drawings, and photographs; and (7) sculpture. Sir James Stephen has made a digest of the provisions of fourteen Acts of Parliament which relate to different parts of the subject. The law is described as being wholly destitute of any sort of arrangement, incomplete, often obscure, and even when intelligible, upon long study, is in many parts so ill expressed that no one who does not give such study to it can expect to understand it. The piecemeal way in which the subject is dealt with affords the only possible explanation of a number of apparently arbitrary distinctions between the provisions made upon matters which would seem to be of the same nature. Thus (a) the term of copyright in books, and in printed and published dramatic pieces and music, is the life of the author and seven years after his death, or forty-two years from the date of publication, whichever is the longer; (b) the term of copyright in music not printed and published, but publicly performed, is doubtful, and may perhaps be perpetual; (c) the term of copyright in a lecture, printed and published, is the longer of two periods of twenty-eight years and the life of the author. It may, perhaps, be doubted whether the term of copyright in a book consisting of a collection of lectures would differ from the term of copyright in other books; (d) the term of copyright in engravings, &c., is twenty-eight years from publication; in paintings, &c., the artist's life and seven years; in sculpture, fourteen years from the first "putting forth or publishing" of the work (an indefinite phrase), fourteen years more being given to the sculptor if he is living at the end of the first term. After pointing out other anomalies, the Commissioners recommend the codification of the law.

Upon the main principle, the Commissioners entertain no doubt that the interest of authors and of the public alike requires that some specific protection should be afforded by legislation to owners of copyright; and they have arrived at the conclusion that copyright should continue to be treated by law as a proprietary right. Differing on this point from their colleague, Sir Louis Mallet, they consider it inexpedient to substitute a system of royalty for the existing law of copyright. Three objections have been urged against the present regulations for the term of copyright in books: 1st, that the period is not long enough; 2nd, that copyrights in works by the same author generally expire at different dates; 3rd, that owing to the difficulty of verifying the date of publication, it is scarcely possible to ascertain the termination of the copyright. The Commissioners concur in the force of these objections; and with regard to the second, state that they have had evidence that in one case the first and uncorrected editions of an important work was republished before the expiration of the copyright in the later and improved editions. The remedy, in their judgment, is that instead of the period of copyright being, as at present, a certain number of years from publication, it should last for the life of the author and a fixed number of years after death. It has been proposed as an alter-

native, that instead of the present term of forty-two years from publication, the original right should last for twenty-eight years only, but that it should be renewable for a further period of fourteen or twenty-eight years by registration by the author or his personal representatives, which is the case in the United States and Canada. The Commissioners point out that the advantages thus held out would not absolutely be secured to the author unless he was debarred by law from selling more than the copyright in the term of twenty-eight years. The term in Belgium and Holland is the life of the author and twenty years; in Germany, life and thirty years; in Italy, life and forty years, with a second term of forty years, during which other persons than the proprietor may publish a work on payment of a royalty to him; in France, Russia, Spain, and Portugal, life and fifty years. Upon the whole, the Commissioners suggest the term adopted by Germany, viz., life and thirty years, as most suitable for Her Majesty's dominions; and that in the case of posthumous and anonymous works and encyclopedias the period should be thirty years from the date of deposit for the use of the British Museum. They recommend that the right of separate publication should revert to authors of magazine articles in three years, instead of twenty-eight years as at present; and that without depriving the Universities of the copyrights they now possess, they should no longer have for ever the sole liberty of printing and reprinting such books as may hereafter be bequeathed to them.

It is pointed out that Colonial authors are placed in a worse position than foreigners who are the subjects of a country with which we have an international copyright convention. The latter can secure his work against piracy in this country after it has been published in his own, while a Colonial author, in order to obtain a copyright here, must first publish in the United Kingdom. The Commissioners recommend that where a work has been first published in a possession of the Crown, the author should be entitled to all the privileges to which he would have been entitled if the work had been first published in this country. They think that British authors who first publish a work out of the British dominions should not be prevented thereby from obtaining copyright in England if such republication takes place within three years; and that this change of the law should also apply to dramatic pieces and musical compositions. They further recommend that aliens, unless domiciled in British territory, should only be entitled to copyright for works first published here. It is, however, to be borne in mind that aliens, even when they have first published abroad, may still copyright in many cases by means of treaties. With regard to the questions which so frequently arise in connexion with the abridgment of books, the Commissioners upon the whole recommend that no abridgment of copyright works should be allowed, during the term of copyright, without the consent of the owners of the copyright. They also recommend that both the performing right and the literary right in dramatic pieces and musical compositions should be the same as for books; that the right of dramatizing a novel or other work should be reserved to the author, and be co-extensive with the copyright; that the same right should be extended to lectures, the publication of which in newspapers being subject to the authors' consent; and that the term of copyright for all works of fine art, other than photographs, shall be the same as for books, music, and the drama.

The Commissioners remark that the most difficult question with relation to Fine Arts which they have had to consider is to whom the copyright should belong on sale of a painting, the effect of the present state of the law being that, if an artist sells a picture without having the copyright reserved to him by written agreement,

he loses it, but it does not vest in the purchaser unless there is an agreement signed in his favour. Although the artists as a body are unanimous in their desire to have the copyright reserved to them by law, their principal reason being a wish to keep control over the engraver and photographer, a majority of the Commissioners arrived at the conclusion that, in the absence of a written agreement to the contrary, the copyright in a picture should belong to the purchaser or the person for whom it is painted, and follow the ownership of the picture. This conclusion is in accordance with the Fine Arts' Bill of 1869. The Commissioners propose that the term of copyright in photographs should be thirty years from the date of publication, and that the copyright should belong to the proprietor of the negative; but that in the case of photographs taken on commission, no copies should be sold or exhibited without the sanction of the person who ordered them.

The Commissioners consider that the present state of the law as to registration is unsatisfactory. They find that, as a matter of fact, few books are registered until the copyright has been infringed; and that registration, under the present system, is practically useless, if not deceptive. In order to provide an improved system of registration, they recommend that the two acts of registration and deposit of the copy of a book at or for the British Museum should be combined; or, in other words, that so far as the author is concerned, registration should be complete on the deposit of the copy, and on obtaining an official receipt. The most appropriate place for the Registry Office would be the British Museum; but the Trustees consider it undesirable for the Museum to undertake the duty, on the ground that registration of copyright is an executive function. Registration would, in the opinion of the Commissioners, be effectively secured by providing that a copyright-owner should not be entitled to take or maintain any proceedings, or to recover any penalty, in respect of his copyright until he has registered; and for the sake of uniformity they are of opinion that it is desirable that the law of registration should, as far as possible, be the same for works of fine art as for books, music, and the drama. The Commissioners consider that the complaints of authors and publishers with reference to presentation copies to public libraries are well founded, and that so much of the existing law as requires copies of books to be given to libraries other than that of the British Museum should be repealed.

The Commissioners are of opinion that the provision of the Act of William IV. (c. 15.) which imposes penalties for the unauthorized performance of songs from operas and other similar works has been much abused, and the amendment of the law which they propose as most likely to meet the case is that every musical composition should bear on its title-page a note stating whether the right of public performance is reserved, and the name and address of the person to whom application for permission to perform is to be made.

Turning again to the question of Colonial copyright, the Commissioners remark upon the failure of the Colonial legislation for the protection of the rights of English authors. Foreign reprints of copyright works had been largely introduced into the Colonies, and notably American reprints into the Dominion of Canada; but no returns, or returns of an absurdly small amount, have been made to the authors or owners. It appears from official reports that, during the ten years ending in 1876, the amount received from the whole of the nineteen Colonies which had taken advantage of the Act of 1847 was only 1,155*l.* 13*s.* 2*d.*, of which 1,084*l.* 13*s.* 3*d.* was received from Canada; and that of these Colonies seven paid nothing whatever to the authors, while six now and then paid small sums amounting to a few shillings. After explaining the provisions of the Canadian Copyright Act of

1875, the Commissioners remark that it is too soon to judge of the effect of that Act in securing cheap editions of British works in the Dominion. They do not propose to interfere with the principle of that law, but recommend that the difficulty of securing a supply of English literature at cheap prices for Colonial readers be met in two ways: 1st, by the introduction of a licensing system in the Colonies; and 2nd, by continuing, though with alterations, the provisions of the Foreign Reprints Act. If an author does not avail himself of the Colonial copyright laws or make adequate provision for a supply of the work sufficient for general sale and circulation, a licence should, upon application, be granted to republish the work in the Colony, subject to a specified royalty in favour of the copyright owner. In connexion with the Foreign Reprints Act, the Commissioners recommend that power should be given to Her Majesty to repeal the Orders in Council suspending the prohibitions recited in the Copyright Act of 1842; and that no future Order in Council should be made under that Act until sufficient provision has been made by local law for better securing the payment of the duty upon foreign reprints to the owners of copyright works. Possibly some arrangement might be effected by which all foreign reprints should be sent to certain specified places in the Colony, and should be there stamped with date of admission upon payment of the duty, which could then be transmitted here to the Treasury or Board of Trade for the author. Mr. Farrer, the Permanent Secretary to the Board of Trade, advocated the introduction of Colonial reprints into the United Kingdom; but, after carefully weighing the evidence, the Commissioners, on the whole, think that the admission of such reprints would probably operate injuriously towards British authors and publishers, and that it is doubtful whether it would have the effect anticipated—that of cheapening books for home consumption.

The Commissioners, in approaching the subject of international copyright, deal first with the American branch of that question. It appears plain to the Commissioners that the effect of the existing state of things is to check the growth of American literature, since it is impossible for American authors to contend at a profit with a constant supply of works, the use of which costs the American publisher little or nothing. The works of our authors and artists may be, and generally are, taken without leave by American publishers, sometimes mutilated, issued at cheap rates to a population of forty millions, perhaps the most active readers in the world, and not seldom in forms objectionable to the feelings of the original author or artist. The Commissioners are assured that there are cases in which English authors reap substantial results from arrangements made with American publishers, by which the latter obtain early sheets of important works; but, in the case of a successful book by a new author, it would appear that this understanding affords no protection. It is feared that if there were international copyright, British authors would be able to select their own mode of manufacturing their books, and to choose their own publishers; and that they would in many cases have their books printed in this country. The Commissioners recommend an arrangement by which British copyright-owners could acquire United States copyright by reprinting and republishing their books in America, but without reproducing the illustrations, or re-manufacturing the stereotype plates there. The Commissioners emphatically condemn retaliatory measures.

By the present law the right of translation, both of books and plays, is made to depend upon registration and deposit, not only of the original work, but also of an authorized translation. The Commissioners recommend that these requirements be omitted from any future law, and that an unconditional right of translation be

reserved to a foreign author for three years after the publication of the original work. They further recommend that if an author publishes an English translation of his work in this country within three years, his work shall be protected against unauthorized translations for a period of ten years from the date of publication of such translation; but if a foreign author fail to take the necessary steps to secure his copyright within three years, it should be open to any person to secure copyright in any translation or adaptation he may make.

The most important separate Reports are by Sir Louis Mallet, Mr. Edward Jenkins, M.P., and Sir John Rose. Sir Louis Mallet, after an elaborate disquisition upon the principle of a copyright law, advocates the royalty system, and objects to the proposed term of copyright, suggesting that a fixed number of years (say fifty) would be a suitable time for a work to be protected. He concurs with Sir James Stephen in dissenting from the suggestion of the Report that the right of dramatizing novels should be confined to authors, and from all the suggestions made for extending copyright in works of art. He also considers it doubtful whether the interests of literature have hitherto suffered from the absence of a copyright treaty with the United States.

Mr. E. Jenkins dissents from the paragraph in the Report which recommends that the giving of copyright to aliens should depend upon their first publishing their works in the British dominions. When it is granted that publication by an alien author in Australia or Fiji shall secure copyright for Great Britain, it is impossible, he thinks, to see why first publication in France should debar the alien author from the same privilege. Sir John Rose is unable to concur in the paragraphs which exclude colonial reprints from the United Kingdom.

DR. ROBERT CARRUTHERS.

By the death of Dr. Robert Carruthers, for half a century editor of the *Inverness Courier*, Scotland has lost one of her most notable literary men. Robert Carruthers was born in the parish of Mousewald, near Dumfries, in November, 1799, the son of a small farmer. He served an apprenticeship with a bookseller, but, not liking the business, devoted himself to teaching, and, in 1824, obtained the post of master of the National School at Huntingdon. While here, he compiled, from local records previously unknown, a 'History of Huntingdon,' which was published in 1826, and had a very fair success. It encouraged him to issue in the year following a small work, but not with his name on the title-page, entitled 'The Poetry of Milton's Prose,' which attracted some attention, and led to his being called, in 1828, to Inverness to assume the editorship of the *Courier*, as successor of Mrs. Johnston, author of 'Clan Albyn' and 'Meg Dod's Cookery.' By dint of great literary taste and untiring energy, Dr. Carruthers raised the paper from a very low condition into which it had fallen to one of the leading journals in the north of Scotland. It was valued not only as a political, but as a literary organ, and as such obtained a large circulation among the middle and upper classes. In 1831 Dr. Carruthers became the proprietor of the *Inverness Courier*, the former owner, Mr. Roderick Reach, disposing of it to be enabled to live in London, from which he sent a series of admirable letters, which considerably added to the reputation of the journal. These London letters were continued subsequently by his son, Mr. Angus B. Reach, and, after the early death of the latter, by Mr. Shirley Brooks. Dr. Carruthers was also fortunate enough to engage as one of his correspondents Hugh Miller, who wrote some of his earliest articles for the *Courier*. In 1853 Dr. Carruthers published the work by which he will be best known in English literature, his 'Life of Alexander Pope,' which

reached a second edition in 1857, and to which he added a supplement in an edition of Pope in five volumes, issued in 1857-59. Several articles on this book were contributed by the late Mr. Dilke to the *Athenæum*. On the completion of this work, in 1859, Dr. Carruthers was appointed the editor of the new edition of Messrs. Chambers's 'Cyclopaedia of English Literature.' The degree of LL.D. was conferred on him by the University of Edinburgh in 1871. Dr. Carruthers died rather suddenly, having celebrated only a few weeks ago his "golden marriage" to the *Inverness Courier*, announced to his readers in an address full of genial humour. He leaves a large family of sons and daughters. Of the former, two have long been connected with the *Courier*, while one of the daughters married Mr. Patrick Park, the sculptor; a second another well-known sculptor, Mr. Munro; and a third Mr. S. Read, the art-editor of the *Illustrated London News*.

NOTES FROM PARIS.

A SMALL ill for a great gain. Our Universal Exhibition is, no doubt, going to be of immense service to literature as well as to the arts and all the productions of the national genius, but it has for two long months paralyzed the publishers and the critics, "Au nom du ciel, mon cher éditeur, attendez pour publier mon livre que nous soyons sortis de cette bagarre!" Or if the book did appear the author entreated the reviews to say nothing about the book till June, to wait till the fanfares had come to an end. One man alone, I believe, has been courageous enough, or mad enough, to launch in the very midst of the opening fêtes a book on which he had spent several years of his life and of his income. And he does himself full justice, for he has styled his book 'Voyage dans un Grenier, par un Toqué.' Nothing can be more singular than this work, and nothing more superb than the fashion in which it has been brought out.

Imagine a series of freaks, of desultory stories, of dissertations without beginning or end, but not without *esprit*, and scattered in the midst of such a text, a multitude of etchings, woodcuts, and splendid lithochromes representing old china, reliques, and autographs. Or rather suppose you are spending an hour at the house of a *bon vivant*, who collects curiosities of all kinds, and who takes you round his little bazaar, and chats about what he shows you. Such is the impression I experience on turning over the leaves of this monstrously useless, but by no means indifferent book, which recalls to one's mind English eccentricities of the last century. As few copies of the work have been struck off, and they are sold at high prices (50, 100, and 150 francs), I would wager that there will not be a copy left next month. Our amateurs are partial to these rare and precious absurdities. The author, M. Charles Cousin, is himself a well known bibliophile, head of an important branch of the administration of the Chemin de Fer du Nord, and one of the chief dignitaries of French Free-masonry. He has dedicated his 'Voyage' to the Baron Alphonse de Rothschild.

I shall put off speaking seriously of our show of books until it has finished unpacking.

The reception of Sardou at the Académie Française has been one of the most brilliant triumphs of the young and lucky writer. Physically, Sardou has not aged nor altered. He is still a living portrait of "Bonaparte, premier Consul." Success and glory have not puffed out his cheeks like those of his illustrious model. Time has rather refined his features, and sharpened his brilliant and mobile physiognomy. Although he does not possess the voice of an orator or even of an actor, there is much charm in his reading, and the slightest *nuances* in his discourse produced their full effect. As to the discourse itself, the world is unanimous in thinking it elegant, amiable, modest, interesting, and teeming with little facts well told, and with ingenious

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observations. There was not much to say about poor Autran, that honest and melancholy Provençal, author of a respectable tragedy and several very correct poems. The chief thing noticeable about him was, that he had a very rich uncle, who first cursed him as an obstinate poet and immediately afterwards enriched him as a successful poet. The success of the 'Fille d'Eschylo' at the Odéon earned for the author directly two or three thousand francs, and indirectly two or three millions in the good man's will. Autran had only one uncle, and wrote only one tragedy. He was born not for the theatre and its feverish excitement, but for the calm and comfort of *bourgeois* life *en province*. Sardou indulged himself in contrasting with this peaceful figure the animated and varying portrait of a veritable dramatist: and this bit of self description was cheered as lustily as it merited.

M. Charles Blanc, younger brother of the orator and historian, who was long with you, is an art critic, cold, but distinguished. He has written v. luminous books on aesthetic, which can be read without excessive effort. Twice, in 1849 and in 1870, he filled the post, tolerably laborious and perfectly useless, of Directeur des Beaux Arts; and he did not make himself more unpopular than his predecessors or his successors. Quite recently M. Bardoux created for him at the Collège de France a chair of Esthetic, of which the want was not very great, but which, if it does not do any great good, will not hurt anybody.

Such is the man who was deputed, in place of M. Dufaure, to receive Sardou. He acquitted himself fairly well of his task, without great *éclat*, without an excess savoring of *esprit*, like a kindly and prudent man, who does not wish to quarrel with anybody. Those who expected to watch the grimaces of Sardou, invited to sit down, like all the rest of the Academicians, on a fauteuil covered with pins, have been either disappointed or edified, according to their temperament, by a discourse teeming with Christian charity, in which Rabagas was avoided and Le Roi Carotte forgotten. The French Academy has some little resemblance to those animals in whom life is discernible at intervals only. It dies in a time of drought, like the rotifers or the eels which lie shrivelled up on a bank; but what is needed to revive those interesting animals? A few drops of rain. The sluggards of the Palais Mazarin wriggle at the receptions and the elections. We shall presently see them begin to move and live again in this place, generally so dismal and silent. Three immortals are dead. The first, M. Thiers, was the most illustrious citizen of his epoch; the second, M. Claude Bernard, was a *savant* of the first class; the last, M. de Loménie, had some erudition and a certain tincture of literature. Preparations are being made to replace the first two.

Two men of great knowledge and indisputable talent are contesting the fauteuil of M. Thiers—Henri Martin and Hippolyte Taine. Till now M. Renan is the sole candidate for the succession of Claude Bernard. It is generally believed that MM. Taine and Renan will be chosen; and there is a little amusement felt at the idea that M. Taine will have on his side all those who rejected his first candidature with horror. When he presented himself four or five years ago, the devout members of the Company, who were, and are perhaps still, the majority, only saw in him the author of the admirable book on 'Intelligence,' the implacable critic of Victor Cousin and of the false contemporary philosophers. They cried "harc" at the sight of the Free-thinker. But since then he has covered himself with glory in retrospective politics; he has discovered that the French Revolution was only a horrible descent of the mob, a sanguinary carnival. "Ergo dignus est intrare." The journal of M. Dupanloup has sung his praises, and nothing more need be said. It is

clear that the new League, at war with the whole country, recruits its captains where it can. A Freethinker who professes to hate the Revolution, Democracy, and Universal Suffrage has redeemed three-fourths of his shortcomings. His atheism is no longer anything more than a venial sin. M. Henri Martin, a popular historian and a Republican Senator, will have all the votes which were formerly given to M. Taine; but they are too few to secure his election.

M. Ernest Renan is, like M. Taine, sure of success. He will be elected at the first trial, not because he has written the 'Vie de Jésus,' but although he has written it. Much will be pardoned to him, too, because he has boldly enrolled himself in the little army of the governing classes against the institutions of the country. The Academy is a citadel of the old monarchical and aristocratic spirit. How could it close its doors upon a *bel esprit*, who treats from a superior elevation the *profanum vulgus*, and has taken the trouble to parody Shakespeare's 'Tempest,' in order better to tell ten millions of voters what is their condition?

Such are two elections, which in 1872 would have reconciled the Academy and France, and which in 1878 will only serve to enlarge the gulf that separates an antique coterie from a regenerated nation.

The centenary of Voltaire has almost fallen through, not because the authorities forbade all public manifestations, but because Voltaire's countrymen are not yet educated enough to understand him and feel grateful to him. The bishops who burned Jeanne d'Arc reproach him with having made jests upon her: the sons of the *émigrés* cannot pardon him for having celebrated the King of Prussia. I have even heard Duchesses and Dames de la Halle protest in chorus against the calumnies which he levelled against the Bulgarians—those mild Bulgarians, so interesting since Russia has endowed them with all the virtues! It has become a crime to read 'Candide.' This is why the centenary *fêtes* will be confined to a few private reunions, of which the most formal will take place at the Théâtre de la Gaîté, under the presidency of Victor Hugo.

The Literary Congress which I announced is exciting the greatest hopes, thanks to the sympathy and zeal of foreign writers and publishers. The first meeting is fixed for the 11th of June. We have invited all the English authors and publicists who have expressed a wish to be present. If any reader of the *Athenæum* should wish for a ticket of admission, I should beg him to apply either to the President of the Comité des Gens de Lettres or to your very humble Correspondent: the two are one.

Victor Hugo again, the youngest and most indefatigable of us all, will preside over the Literary Congress.

EDMOND ABOUT.

Literary Gossip.

MR. HEPWORTH DIXON is preparing a work on Her Majesty's Castle of Windsor, as a complement to that on Her Majesty's Tower of London. It will probably be ready for publication in the autumn.

MR. SWINBURNE was invited to attend, as representative of English Poetry, the Paris celebration of the Centenary of Voltaire's death, but, unfortunately, was unable to be present. At M. Victor Hugo's special request a seat had been reserved by his side for Mr. Swinburne.

MR. PAUL'S SCHOOL is, after all, going to Kensington. The site near the Addison Road, for which the negotiations at one time fell through, has been bought for 32,000*l.*

THE Report of the Committee of the London Library, which was read on Thursday at the Annual Meeting of the members, exhibits the

Society in a very prosperous condition; both in the number of subscribers and in the amount of funds there is an increase, but there is a slight diminution compared with last year in the number of books purchased, although the sum expended under that head is larger. We miss also the usual list of important books acquired during the year.

MR. HERBERT SPENCER has been staying in Paris for a few days, and, at the suggestion of M. Germer-Bailliére, the publisher of the French translations of his works, a dinner was given him at Brabant's. Among those present were MM. Trélat, Boutmy, Ribot, Clémenceau, and Maspero. Prof. Trélat proposed the health of Mr. Spencer. The latter in his reply, an account of which appears in the *Temps* of Monday, said that the Exhibition had surpassed his expectations, and remarked that Frenchmen seemed to find less difficulty in apprehending his theories than Englishmen.

MR. W. PATERSON, of Edinburgh, has in preparation a fac-simile of the ancient heraldic manuscript emblazoned by Sir David Lyndsay of the Mount, Lyon King of Arms in the reign of James the Fifth. The original manuscript volume is in the possession of the Faculty of Advocates, Edinburgh. Mr. David Laing will be the editor. The same gentleman edited a fac-simile of the manuscript more than fifty years ago, copies of which have realized, when put up for sale, from 25*l.* to 30*l.* The work was expected to be ready for issue in June, but it will not be ready till later on in the year.

THE strength of the English school of Assyriology has been lately augmented by the appointment of Mr. T. G. Pinches, whose labours upon and researches into the cuneiform languages are well known, to the vacancy in the Department of Oriental Antiquities in the British Museum caused by the retirement of Mr. Boscowen.

MR. W. J. THOMS writes:—

"Having stumbled the other day upon a letter from the late Sir Francis Palgrave, asking me some questions about the old English story-book, 'The Wise Men of Gotham,' I was reminded that there is a vein of English folk-lore which has not, I believe, been worked by anybody. I allude to the popular satirical stories current in many parts against the natives of certain districts, who are regarded by their neighbours as little better than the *noodles*—first cousins to the hero of *Facetiae of Hierocles*, and the German *Schildbürger*. Two types of this class, the Wiltshire moonrakers and the inhabitants of Coggeshall, in Essex, are probably familiar to many of the readers of the *Athenæum*; and I doubt not many cognate popular satires are to be found spread through the length and breadth of the land which are worth collecting and preserving. I venture to ask, therefore, the favour of your inserting this announcement that I shall be obliged by the communication to myself *direct* of any such stories, and I promise that, if the result of this appeal should justify it, I will do my best to work the materials up into a monograph on English *Noodledom*."

MESSRS. ALLEN & SON, of Nottingham, will publish immediately 'Nottingham Past and Present,' which will be illustrated by numerous photographic views of public buildings and objects of interest in the locality. Mr. Frederick S. Williams is the author of the descriptive letter-press.

A VOLUME of unpublished letters of Wash-

ington has been compiled by the Massachusetts Historical Society from the manuscripts of Gen. Heath, with whom Washington carried on a correspondence.

PROF. HODGSON writes:—

"Rumour does me too much honour in attributing to me the authorship of the articles in the *Fortnightly Review* on 'The Political Adventures of Lord Beaconsfield.' It is true that they say what I think, but I am not the writer."

It is well known that in July, 1816, Shelley, accompanied by Mary Godwin and Miss Clairmont, visited the Valley of Chamonix. Shelley made an excursion to the Montanvert, and, according to Mr. Rossetti, "was nearly lost in a *mauvais pas* on the road" thither. At the Montanvert Shelley "signed his name with the definition *εἰμὶ (sic) φιλάνθρωπος δημοκράτικός (sic) τ' ἀθέος τε.*" The signature soon attracted attention. In a stupid book of 'Letters during a Tour in the summer of 1817,' by Thomas Raffles, A.M., there is the following note:—

"Yet amid these scenes . . . a wretch has had the hardihood to avow and record his Atheism, having written over against his name in the album at Montanvert, 'an Atheist.' It seems as if some emotions of shame touched him at the time, for he has written it in Greek. It caught the eye of a divine who succeeded him, and he very properly wrote underneath, in the same language, 'If an Atheist, a fool; if not, a liar.'"

MESSRS. RIVINGTON will shortly issue a new and revised edition of Arnold's 'Henry's First Latin Book,' by Mr. C. G. Gepp, M.A. This new edition differs from the original mainly in its arrangement, and in the fuller treatment of the cases and the infinitive mood. The exercises, with the exception of a few on the participles, are entirely new, and they have been supplemented by fifty "Test Exercises," which may be used at various stages. References are made throughout to the 'Public School Latin Primer.' The same publishers have also in the press a new and revised edition of Arnold's 'Latin Prose Composition,' by Mr. Bradley, M.A., the Master of University College, Oxford. The general arrangement and plan of the work have been in the main preserved. But great changes have been introduced; every article and exercise has been more or less rewritten, greater prominence has been given to the more important, less to the minor, differences between the two languages. The order of the exercises on the cases has been altered, and a more systematic account of the Latin cases has been inserted. The vocabularies have been separated from the exercises and arranged in order at the end of the book. An Introduction has been prefixed, containing an analysis of the Latin sentence and a chapter on the arrangement of words in Latin. Specimens also of continuous exercises have been added, and also of exercises for translation into Latin based upon chapters selected from a Latin author. 'Cicero de Amicitia,' edited by Mr. Arthur Sidgwick, Assistant-Master at Rugby School, and formerly Fellow of Trinity College, Cambridge, will be issued August 1st.

A RECENT number of the *Archiv* for the study of modern languages and literature, edited by Prof. Herrig, contains an elaborate essay on the sonnets of Shakespeare, by Dr. Hermann Isaac.

THE second part of the third volume of the

Transactions of the Cumberland and Westmoreland Antiquarian and Archaeological Society has just been issued to the members. It makes a thick octavo volume, and contains many papers of interest. There are several papers on the Roman occupation of the two counties, an interesting account of Bewcastle, with its fine Runic pillar, notes on early registers, and two papers by the Rev. T. Ellwood, 'On the Numerals formerly used for Sheepscoring in the Lake Country.' As these numerals occasioned some discussion in our columns last year, we may have occasion to revert to these papers.

MR. EDWARD JENKINS's temperance story, 'The Devil's Chain,' has been translated into Norwegian.

PROF. FAWCETT'S work on 'Free Trade and Protection,' lately issued by Messrs. Macmillan & Co., is already being translated into German.

THE Cambridge University Press has in preparation for early publication, in parts, uniform with the Cambridge Bible for Schools, a Greek Testament, with a revised text, based on the most recent critical authorities, and English notes. The Rev. J. J. S. Perowne, D.D., Hulsean Professor of Divinity, is the general editor.

THE June number of the *Magazine of American History* contains an article by Mr. J. C. Brevoort, on 'Early Spanish and Portuguese Coinage in America,' a biographical notice, by Mr. John Austin Stevens, of 'Christopher Colles, the First Projector of Inland Navigation in America,' and a record of the services of Constant Freeman, a captain of artillery in the continental army.

A VOLUME comprising all the collected miscellaneous poems of Mr. Nicholas Michell, with numerous full-page illustrations from original drawings, will shortly appear. It is to be entitled 'Nature and Life,' and will form one of Messrs. Warne & Co.'s series of "Lansdowne Poets."

'RIPPLES AND BREAKERS,' a volume of poems, by Mrs. G. Linnaeus Banks, is, we learn, to follow 'Caleb Booth's Clerk,' the new novel from the pen of the same lady just announced by Messrs. Hurst & Blackett. Messrs. Kegan Paul & Co. will issue the former work.

THE date of the Anniversary Festival of the Printers' Pension Corporation, at which Earl Rosebery is to preside, has been altered to Thursday, 27th June.

MESSRS. KERBY & ENDEAN tell us they have in the press a reply to Canon Farrar's recent volume of sermons, which "will contain some singular facts connected with the book."

AMONG the French publications of the week are 'J. Michelet et ses Enfants,' by Eugène Noel, personal recollections of Michelet by an intimate friend, letters, &c.; the first part (it is to be completed in five) of 'Les Parisiennes,' by A. Grévin, text by Adrien Huart; 'Histoire de la Défense de Belfort,' written under the supervision of Col. Denfert-Rochereau, by Capt. E. Thiers and Capt. S. de la Laurencie; the first volume of the supplement to Brunet's Manual, by M.M. P. Deschamps and G. Brunet; 'Les Vingt Arrondissements de Paris, Plans et Renseignements recueillis aux Sources

Officielles,' by L. Thuillier; 'Un Touriste Allemand à Ferney en 1775,' by P. Ristelhuber: the tourist was F. de Stolberg, who travelled with Goethe in Switzerland, and left him to go to Ferney; the seventh and last volume of the 'Œuvres Complètes de J. Autran'; 'Philippe II. et Don Carlos devant l'Histoire,' by Don José Guell y Rentré; the second edition of 'Henri de Valois et la Pologne en 1752,' by le Marquis de Noailles; Volumes XV. and XVI. of the new edition, edited by M. L. Delisle, of the 'Recueil des Historiens des Gaules et de la France,' commenced by the Bénédictins de la Congrégation de Saint-Maur, continued by the Académie des Inscriptions; a second edition of the letters of Voltaire on 'Toleration,' which were published by M. A. Coquerel fils; and 'La Terreur Blanche,' by Ernest Daudet.

MESSRS. HURST & BLACKETT have in the press a new novel by Mrs. Oliphant, entitled 'The Primrose Path,' in three volumes. The late Mr. Nassau Senior's 'Conversations with M. Thiers, M. Guizot, and other Distinguished Persons during the Second Empire,' edited by his daughter, Mrs. Simpson, will be issued next week.

THE last fasciculus of Prof. H. von Sybel's *Historische Zeitschrift* contains an essay by Prof. Alfred Stern on the relations of Oliver Cromwell with the evangelical cantons of Switzerland. The author, after having disposed of Burnet's account of Cromwell's great plan for dividing the Protestant world in four great parts, proceeds to investigate the subject by the aid of historical documents. Besides using those published by Mr. Robert Vaughan in 1839, and others in the collection of the "Eidgenössischen Abschiede," Prof. Stern was fortunate enough to have access to documents still in manuscript in the archives of Zürich and Berne.

MEISONNEUVE & Co. of Paris are preparing an edition of the Lord's Prayer in more than 1,200 languages and dialects. The specimen number, which is just out, contains the Prayer in Chinese according to the text of Andreas Müller, died 1694. It is dedicated to Pope Leo XIII. The Hebrew words quoted in it are nearly all wrong.

TWO autograph letters from the engraver Wenceslaus Hollar, addressed to Mr. Aubrey, have been found in the Bodleian Library:—

"Sir,—I have been told this morning that you are in Town, and that you desire to speak to mee, so I did presently repair to your lodgng, but they told mee that you went out at 6 o'clock that morning, and it was past 7 then, If I could know certaine time when to finde you I would waite on you, myselfe doe lodge, without St. Clemens Inne back doore, as soone as you come up the steps and out of that doore, is the first house and doore, on your left hand, two paire of stayres into a little passage right before you, but that I am much abroad and yet enough at home too.

"Your most humble servant,

"W. HOLLAR.

"If you had occasion to aske for mee the people of the house, then you must say the Frenchman Limmner for they know not my name perfectly, for reasons sake, otherwise you may, goe up directly."

"Sir,—I have now done the picture of Mr. Hobbes, and have shewed it to some of his acquaintance, who say it to be very like, but Stint has deceived mee and maketh demurr to have it of me, as that at this present my labour seemeth to bee lost, for it lyeth dead by me. However, I

returne you many thanks for sending mee the principall, and I have halfe a dozen coynes for you, and the Painting I have delivered, to your Messanger, who brought it to mee before,

"Your humble servant

"W. HOLLAR.

"the 7 of August 1663."

A CORRESPONDENT writes:—

"A Professorship of English Language and Literature will, it is said, be founded next year, if not this, in the flourishing young University of Otago, New Zealand. The endowment will probably range from 600*l.* to 1,000*l.*"

IN the Russian Review, the *European Messenger* (*Viestnik Yevropy*), Prof. Orest Müller, who is well known for his works on early Russian poetry, has published some interesting articles on Byron, viewed more especially as the champion of Italian and Greek independence.

THE forthcoming number of the *Transactions* of the Society of Biblical Archaeology will contain, among other important papers on Oriental literary subjects, the following of interest: 'Babylonian dated Tablets and the Canon of Ptolemy,' by Mr. St. Chad Boscawen; 'On a Cypriote Inscription at Constantinople,' by Dr. P. Schröder; a paper, 'On Assyrian Philology,' by M. Lenormant; and 'Notes on the Assyrian Report Tablets, with Translations,' by Mr. Pinches.

SCIENCE

GEOGRAPHICAL NOTES.

THE latest news from the capital of Uganda on Victoria Nyanza indicates a change of sentiment at the court of King Mtesa. The missionaries of the Church Missionary Society were, on arrival, received cordially, and the King delighted to talk to the Rev. Mr. Wilson, and read the Bible, and showed his favourable disposition by giving the missionaries a hut and regular supply of provisions. A sudden change of feeling subsequently set in, arising, no doubt, from suspicion of the schemes of Egypt, and a retrograde party got hold of the King's ear, and urged him to compel Mr. Wilson to leave his hut and go further off; at this time the news reached Mtesa of the massacre of the other missionaries at Ukerewe. Mr. Wilson then obtained leave to quit the court and kingdom of Uganda. He crossed the lake to Speke's Bay, made his way to Unyambembe, and the last report from him mentions that he intended to join the other missionaries of the Church Missionary Society, who are stationed at intervals between Zanzibar and Speke Bay. Thus for a time there are no missionaries on the Nyanza; of the four who reached the lake last year, one, Dr. Smith, sickened and died, and Lieut. Smith and Mr. O'Neil have been murdered. Mr. Wilson has prudently retired. In the mean time it appears to be the fixed idea of the Egyptians to advance southwards. Col. Gordon is now moving towards Gondokoro, and on his arrival at that place we may expect to hear of stirring events at Uganda, and possibly bloodshed and devastation. Col. Gordon has already stationed a doctor, by birth a German, and by religion a Mussulman, at the capital of Uganda as his agent. If Mtesa is foolish enough to murder him, there will be an opening for retribution and occupation of the lake by Egypt. It is to be regretted that the peaceful progress of the missionaries, who are supplied with the means of introducing improved agriculture and manufactures, should thus be impeded by the designs of Egypt on the north and the conduct of the Zanzibar Arabs on the south. We understand that the Church Missionary Society has no idea of abandoning the mission, but are bent on strengthening it. They have upwards of fourteen agents in the field, some of whom are carpenters, me-

chanics, and agriculturists. The idea is that with a fair start a mission thus constituted will be self-supporting; there will be a chain of mission stations between Speke Bay on the Nyanza and Zanzibar.

The most curious result of Mr. Goldie's late journey in New Guinea is the apparent proof of the existence there of some large quadruped. Capt. Moresby reported what he believed to be the traces of a rhinoceros, and Mr. Stone those of a buffalo; but Mr. Wallace had shown so satisfactorily, *a priori*, from the (geologically) recent connexion of the island with Australia, on the one hand, and from the deep and ancient channel of separation from the islands to the westward on the other, that there could, or should, be no large mammalia there, that these observations were discredited. The track seen by Mr. Goldie resembled the footprint of a horse, with four toes in addition. We should suggest some variety of tapir, but that the natives expressed great terror of the animal. It cannot be an alligator, as it lives not in the rivers but in the bush. Perhaps, after all, the Münchhausen-like "discoveries" of the ingenious "Captain Lawson" are going to be verified!

SOCIETIES.

ROYAL.—May 23.—Sir J. Hooker, President, in the chair.—The following papers were read: 'Researches in Spectrum Analysis, in connexion with the Spectrum of the Sun, No. V.' by Mr. J. N. Lockyer, 'Observations on Arctic Sea-water and Ice,' by Dr. E. L. Moss, 'Experimental Results relating to the Rhythmic and Excitatory Motions of the Ventricle of the Heart of the Frog, and of the Electrical Phenomena which accompany them,' by Dr. Sanderson and Mr. F. J. M. Page, 'Contributions to the Anatomy of the Central Nervous System in Vertebrate Animals,' by Mr. A. Sanders, 'On the Formation of Chloriodide and Bromiodide of Ethylidene,' by Dr. M. Simpson, 'Note on the Specific Gravity of the Vapours of the Chlorides of Thallium and Lead,' by Prof. Roscoe, 'Extract from the Report to Prof. Sir W. Thomson on the Brachiopoda dredged by H.M.S. Challenger,' by Mr. T. Davidson, 'On the Equation of Circles, Second Memoir,' by Prof. Casey, 'On the Bodily Tides of Viscous and Semi-elastic Spheroids, and on the Ocean Tides upon a Yielding Nucleus,' by Mr. G. H. Darwin, 'Electrodynamic Qualities of Metals, Part VII. Effects of Stress on the Magnetization of Iron, Nickel, and Cobalt,' by Sir W. Thomson, and 'On the Existence of a Rudimentary Head-Kidney in the Embryo-Chick,' by Messrs. F. M. Balfour and A. Sedgwick.

GEOGRAPHICAL.—May 27.—*Anniversary Meeting.*—Sir R. Alcock, President, in the chair.—The following gentlemen were elected Fellows: Col. H. Renny, Major E. C. Sim, Capt. H. B. Phillipore, Messrs. F. Gahan, W. Hounsell, and J. E. Ward.—The Royal (Founder's) Medal for the Encouragement of Geographical Science and Discovery was awarded to Baron F. von Richthofen, for his extensive travels and scientific explorations in China, during which he mapped a great part of the Northern and Central Provinces of the empire, and made observations of great interest and originality on their physical geography; also for his great work now in course of publication, in which the materials accumulated during his long journeys are elaborated with remarkable lucidity and completeness. The Victoria or Patron's Medal was presented to Capt. H. Trotter, for his services to geography, in having conducted the survey operations of the late mission to Eastern Turkistan, under Sir Douglas Forsyth, which resulted in the connexion of the Trigonometrical Survey of India with the Russian surveys from Siberia; and for having further greatly improved the map of Central Asia by uniting his own work on the Upper Oxus with the exploration of the Mullah and Havildar further to the west, so as to give for the first time a nearly continuous delineation of the course of the

river, from its sources in the Pamir Lakes to the frontiers of Balkh.—The prizes to public schools for 1878 were as follows: Physical Geography—Gold Medal, W. J. Newton, Liverpool College; Silver Medal, C. M. Wilson, Clifton College. Political Geography—Gold Medal, W. W. Ord, Dulwich College; Silver Medal, G. A. Tomkinson, Haileybury College.—It was announced that the subject for the examination in 1879, both in physical and political geography, would be 'The Barbary States and the Sahara.'—The following gentlemen were elected as Council and Officers for 1878-79: President, The Earl of Dufferin; Vice-Presidents, Sir R. Alcock, Admiral Sir A. Milne, Major-General Sir H. C. Rawlinson, and Sir H. C. Verney; Treasurer, R. T. Cocks; Trustees, Lord Houghton and Sir W. C. Trevelyan; Secretaries, C. R. Markham and R. H. Major; Foreign Secretary, Lord A. Russell; Council, Sir H. Barkly, Hon. G. C. Brodrick, Sir T. F. Buxton, Right Hon. Lord Cottesloe, R. N. Cust, Sir B. H. Ellis, Capt. F. J. O. Evans, Sir T. D. Forsyth, D. W. Freshfield, F. Galton, Col. J. A. Grant, Major-General Sir W. H. R. Green, General Sir J. H. Lefroy, W. Mackinnon, Admiral Sir F. L. M'Clintock, Sir W. L. Merewether, J. Murray, Admiral Sir E. Ommanney, Sir R. W. Rawson, Major-General C. P. Rigby, and S. W. Silver.

GEOLICAL.—May 22.—H. C. Sorby, President, in the chair.—Mr. J. Collins was elected a Fellow.—The following communications were read: 'On the Serpentine and Associated Igneous Rocks of the Ayrshire Coast,' by Prof. T. G. Bonney, 'On the Metamorphic and Overlying Rocks in the Neighbourhood of Loch Maree, Ross-shire,' by Dr. H. Hicks, 'On the Triassic Rocks of Normandy and their Environments,' by Mr. W. A. E. Ussher, and 'On Foyaite, an Eoëlitic Syenite occurring in Portugal,' by Dr. C. P. Sheinbner.

SOCIETY OF ANTIQUARIES.—May 23.—The Earl of Carnarvon, President, in the chair.—The Rev. J. Beck exhibited a clay spindle whorl found on Coates Common, near Petworth; a perforated stone hammer found on Parham Down; a green stone object of uncertain use, stated to have come from New Zealand; a triangular flint arrow-head from Denmark.—Mr. J. W. Grover exhibited a bronze looped celt and a looped palseeve, and two fragments of pottery, part of a large "find" recently discovered at Worthing.—Mr. G. Payne exhibited a drawing of a lid of a Roman coffin, of lead, recently found, with other remains, at Chatham.—Mr. O. Morgan exhibited a very beautiful silver model of the first Eddystone Lighthouse, erected by Mr. Winstanley in 1698. This model, which was executed in 1699, had been among the plate of the Tredegar family a century ago. The cupola and lantern, in the model, served as a sugar-caster; at the bottom of the open gallery was the depression for the salt, the cupola acting as a cover. The state room below this was an empty box; but the store room was a perforated box for pepper, whilst the basement was simply an empty box, the whole, therefore, being arranged for sugar, salt, and pepper, with two vacant boxes. Mr. Morgan sketched the history of the first lighthouse, and showed that the model corresponded in every minute particular with the large engraving of it in Smeaton's great work.—Mr. J. D. Baldry exhibited the fragments of a very fine specimen of Egyptian art, consisting of the upper and lower portions, the head, bust, and legs of a bronze statue, of which the original height must have been about twenty-six inches. The exhibition was accompanied by some remarks from Dr. Birch, who considered from the treatment of the hair that it represented a functionary of the nineteenth dynasty. The bronze was cast on a core of sand, and it was a very remarkable circumstance that in this core was visible a rod of iron, showing that at that early period bronze had been cast round iron. Other examples of this practice, which ancient metallurgy taught to modern metallurgy, are discussed by Dr. Percy in

his volume on Iron and Steel, and in Layard's 'Nineveh' (1853), pp. 191, 670.—The Rev. J. Baron communicated an account of an interesting hoard of gold nobles discovered at Bremeridge, Wilts. These nobles, which were chiefly of the time of Edward the Third, furnished some valuable elucidation of the relations between England and Flanders at that period. Mr. Baron also showed what was the real meaning of the well-known motto on some of these nobles, "Jesus autem transiens," &c., which referred to Edward's narrow escape from his enemies in the naval engagement at Sluys, in the year 1340.

ROYAL SOCIETY OF LITERATURE.—May 22.—W. Knighton, LL.D., in the chair.—Two papers were read—one contributed by Mr. J. W. Redhouse, and by Sir Patrick de Colquhoun. In the former, Mr. Redhouse traced the progress of the "Turkish race" from the earliest period to the present time; in the latter, Sir P. de Colquhoun treated of the population commonly called "Modern Greeks."—Mr. Redhouse stated that a branch of the race often called by ethnologists "Turanian," and consisting of a vast agglomeration of tribes or hordes from Chinese Tartary, about 1100 years ago spread into the country west of the Oxus and Sea of Aral, extending their power and name almost from the shores of the Polar Sea to the confines of India. Their language was, and still is, generally, called "Turk-dili"—the "Turkish language," and, notwithstanding the wide expanse it covers, its dialectic differences are no impediment to its being generally understood over the whole of this geographical area. Mr. Redhouse then showed the connexion between the Turks, Tatars, Mongols, &c., pointing out, also, that the present Shah of Persia is really of a Turkish family, and giving, at the same time, a general estimate of the present population of the Ottoman empire.—Sir P. Colquhoun, in his paper, maintained that the Greeks of the classical period had long been completely exterminated, and replaced by other and, principally, by Slav tribes; and that *Pompeii*, or Romans, is the proper name for them, as that they bore under the Byzantine empire.

ZOOLOGICAL.—May 21.—F. D. Godman, Esq., in the chair.—Letters and communications were read: from Lt.-Col. R. H. Beddome, on a new genus and species of Snakes, of the family of Calamariidae from Southern India, proposed to be called *Xylophis Indicus*,—by Mr. P. L. Sclater, the tenth of his Reports on the collection of Birds made during the voyage of the Challenger, containing an account of the birds of the Atlantic Islands and Kerguelen's Land, and of the miscellaneous collections made by the Expedition,—by Mr. J. W. Mason, on several new or little-known Mantidae from India, Australia, and other localities,—by Mr. H. W. Bates, on new genera and species of Geodephagous Coleoptera from Central America, belonging to the families Cicindelidae and Carabidae,—by Mr. G. F. Angas, on a new species of Todicula, which he proposed to name *T. inermis*,—from the Marquis of Tweeddale, the ninth of his contributions to the ornithology of the Philippines, which gave an account of the collection made by Mr. A. H. Everett on the Island of Palawan, and contained the descriptions of nine new species: the collection likewise contained three examples of the remarkable *Polyplectron emphanes*, of which the locality was previously unknown and specimens were excessively rare,—and by Prof. A. H. Garrod, on the tracheæ of *Tantalus loculator* and of *Vanelus Cayennensis*, and on the anatomy of the Great-headed Maleo (*Maccephalon maleo*).

INSTITUTION OF CIVIL ENGINEERS.—May 28.—Mr. J. F. Bateman, President, in the chair.—The discussion on Mr. T. C. Clarke's paper 'On the Design of Iron Railway Bridges of very large Spans' was continued throughout the evening.—The monthly ballot resulted in the election of twenty-six candidates, viz., Messrs. A. D. Austin,

T. W. Horn, W. H. Lindley, H. A. F. McLeod, T. F. Parkinson, G. E. Smith, and P. Stirling as Members; and the Rev. J. O. Bevan, Messrs. W. Bentley, J. G. Blackett, J. E. Corry, C. Fowler, W. Griffiths, C. Horsley, R. Hughes, C. Lavey, E. Lee, H. C. Litchfield, J. Macnie, J. M. Montague, J. C. Pottinger, H. R. L. Reincke, Michelangelo Scaverani, J. Tunstall, J. Warren, and R. H. Willis, as Associates.

SOCIETY OF ARTS.—May 23.—Dr. J. H. Gladstone in the chair.—A paper 'On the Position of Chemistry in a System of Technical Education, as Illustrated by some of its Applications,' was read before the Chemical Section, by Mr. J. M. Thomson.

May 28.—Admiral Sir E. Ommanney in the chair.—A paper 'On a Year on the Nyassa, with Notes on the Slave Trade, and on the Prospects and Means of Opening up the Surrounding Country,' was read before the African Section, by Mr. H. B. Cotterill.

May 29.—The Rev. Sir G. W. Cox, Bart., in the chair.—Four candidates were proposed for election as Members.—A paper 'On the Recent Explorations in Mycenæ, Troy, and Ephesus,' was read by Mr. W. Simpson, and illustrated by water-colour drawings and sketches taken by him on the spot.

QUEKETT MICROSCOPICAL.—May 24.—H. Lee, Esq., President, in the chair.—Five new Members were elected.—A paper by Mr. Williams, 'On an Apparatus for Facilitating the use of Powell's small Bull's-eye Illuminator for the Examination of Test Objects,' was read by Mr. Curties, and illustrated by diagrams and by the exhibition of the method described.—Mr. B. T. Lowne gave a description of the results of his recent investigations into the structure of the eyes of insects, as detailed in his late communication to the Royal Society. The subject was well illustrated by numerous coloured diagrams. Some further observations upon the subject were made by Mr. C. Stewart, who pointed out the analogy which seemed to exist between the iridescence observed in the eyes of many insects and the *Tapetum lucidum*, found in the eyes of the nocturnal carnivora.

PHOTOGRAPHIC.—May 14.—J. Glaisher, Esq., President, in the chair.—Papers were read 'On Photography at the least Refrangible End of the Spectrum; and on some Photographic Phenomena,' by Capt. Abney,—"On Dry-plate Processes," by Mr. W. England,—"On a Tourist's Preservative Dry-plate Process," by Mr. T. S. Davis.—Capt. Abney exhibited a photograph he had taken of the spectrum beyond the B red line, containing 130 perfectly defined lines, many never seen before.

ANTHROPOLOGICAL INSTITUTE.—May 14.—Mr. J. Evans, President, in the chair.—Capt. Dillon exhibited flint implements collected near Ditchley, Oxon; and a number of others from the Drift gravel of the Lea Valley, near Clapton, were exhibited by Mr. W. G. Smith.—The following papers were read by the author, Prof. Rolleston: 'Description of a Male Skeleton found at Cissbury by Mr. J. P. Harrison.' The paper was illustrated by a semi-diagrammatical plan of the pit whence the skeleton had come; the principal part of the skeleton itself, some bones of ox, goat, pig, and red deer, and finally a large quantity of worked flints and some lumps of iron pyrites, were upon the table. Much help had been received as to the preservation of the skeleton from Dr. Kelley, the Medical Officer of Health for the district. There is no doubt the skeleton had belonged to a man with a markedly dolichocephalic skull, the length-breadth index being 71, but not tapinocephalic, the length-height index being 76; his stature had been something under 5 feet, either as calculated from the long bones or by simple measurement of the skeleton as laid out and increased by the addition of one inch for calcaneal and cranial integuments. The age had been some thing between twenty-five and thirty, the absence

of wear on the wisdom teeth being deceptive, owing to the non-development of one of these teeth and the small size of another. The owner of the skeleton had suffered from infantile cerebral hemiplegia, the right humerus being half an inch longer, and the right radius 8-10" longer, than the corresponding bone on the left side, while the femurs were equal in length, and the right tibia only 2-10" longer than the left. The pathological condition, however, did not account for some very striking characters of the limb-bones, which were equally prominent on both sides of the body; these being the platycnemis of the tibia, the anterior convexity and from side-to-side flattening of the humeri, &c. Altogether the osteological peculiarities of the skeleton were as distinct evidence for its antiquity as its mode of burial.—'On the Excavations of three Round Barrows at Sigwell, near South Cadbury, in the parish of Compton, Somerset.' These three round barrows belonged to the Bronze Age, no trace of iron, except such as had been accidentally and demonstrably introduced, being found in any of them. The interments in them had been in the way of cremation, and in one case the ashes had been gathered into a bark coffin, and a bronze dagger placed with them: in one barrow no interment was found; in another the ashes occupied an area of only 1' in diameter; and in both cases the bones had been carefully picked out of the embers of the funeral pile and interred apart, though in neither case in an urn. Fragmentary pieces of coarse pottery, however, were found here and there throughout the mass of the barrows; and though there were no flints to be found in the immediate neighbourhood, great abundance of chipped flints and some scrapers were found, and notably one very beautiful one by the Rev. J. A. Bennett, to whose assistance very much of the success of the exploration was due.

PHYSICAL.—May 25.—Prof. W. G. Adams, President, in the chair.—The following candidates were elected Members: Messrs. W. Kieser, T. McEniry, W. R. Philips, and G. M. Whipple.—Mr. D. J. Blaikley read a paper 'On Brass Wind Instruments as Resonators.'—Dr. Guthrie placed on the table a communication on salt solutions and attached water, and on the separation of water from crystalline solids in currents of dry air, in continuation of his researches which have already been published.—Sir W. Thomson, in continuation of the communication made to the Society at its last meeting, described the effect of torsion on the electric conductivity of a tube of brass.

CAMBRIDGE PHILOLOGICAL.—May 23.—Prof. Cowell in the chair.—Mr. J. E. C. Welldon was elected a Member.—A paper 'On the Etymology of ἄνθη and Σίλβη,' by Mr. Paley, was read.—Mr. Jackson made communications on the meaning of βίος τέλειος in ἐτη δι ἐν βίῳ τελείῳ, Aristotle, 'Nic. Eth.', i. 7, § 15, and on the phrase κληρωτὸς βασιλεὺς, 'Nic. Eth.', viii. 10, § 2.

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Institution, 3.—General Monthly, Society of Engineers, 7.—"Lighting and Extinction of Gas by means of Electricity," Mr. St. George L. Fox.

Tues. Victoria Institute, 8.—"Succession of Life upon our Globe," Prof. H. A. Nicholson.

—Institute of British Architects, 8.—"Popular Criticism as Applied to Architecture," Prof. T. C. Clarke; "Prevention of Corrosion in Iron," Prof. Barff; "Ecclesiastical Architecture of Scotland," Mr. H. Anderson.

Geographical, 9.—"Geographical Sketch of the Nile and Livingstone (Congo) Basins," Mr. H. M. Stanley.

Civil Service, 9.—"Practical Conversations."

Tues. Horticultural, 11.—Fruit and Flower Committees. 1.—Scientific Committee, 1.—"Election of Fellows."

Royal Institution, 3.—"Minute and Low Forms of Life," Rev. W. H. Dallinger.

Colonial Institute, 8.

Zoological, 9.—"Additions to the Menagerie in May," the Secretary; "Taxonomy and Distribution of Crayfishes," Prof. Huxley; "Skull of a Rhinoceros from India," Prof. W. H. Flower; "Butterflies collected in Eastern New Guinea and some neighbouring Islands by Dr. Comrie, during the Voyage of the 'Barracouta,'" Prof. H. G. Dyar.

Society of Biblical Archaeology, 9.—"Historiographic or Pictorial Origin of the Characters of the Assyrian syllabary," Rev. W. Houghton.

Wed. Literature, 4.—"Council."

Geological, 9.—"Quarry of Shropshire," Mr. C. Calaway; "Affinities of the Monasauridæ, Gervais, as Exemplified in the Bony Structure of the Fore Fin," Prof. H. Owen; "New Species of Procolophon from the Cape Colony," preserved Dr. Grierson's Museum, Thornhill, Dumfriesshire, with some Remarks on the Affinities of the Genus," Prof. H. G. Dyar.

—"Microscopic Structure of Stromatopores, and on Falculifer.

Fossil Mineralised with Silicates, in Illustration of Eozoon. Dr. J. W. Dawson : 'New Species of *Lofotus* from British Columbia.' Mr. G. M. Dawson.

WED. Microscopic, &c. Framework of the Mastax of *Meliceria princeps*, &c. Mr. F. A. Beddoe ; 'Measurement of the Diameter of the Flagella of *Bacterium termo*, a Contribution to the Question of the Minimum Limit of Vision with our present Microscope.' Rev. W. H. Dallinger.

BRITISH ARCHAEOLOGICAL ASSOCIATION, 5.—'Early Exultet Roll in the British Museum.' Mr. E. M. Thompson ; 'Measurements of Ptolemy and Antoninus applied to the South of England.' Mr. G. M. Hill.

THURS. Royal Institute, 3.—'Molecular Physics,' Prof. Guthrie. Prof. M. M. M. : 'Observations on the Korean Seas.' Prof. P. M. Duncan : 'Observations on *Homileia vastatrix* (the Coffee-leaf Disease).'
Chemical Analogies between the Action of the Copper-Couple and Occluded and Nascent Hydrogen.' Dr. Gladstone and Mr. Tribe ; 'Alkaloids of the Aconites,' Part III., and 'Alkaloids of *Veratrum Sabadilla*.' Dr. Wright and Mr. Luff ; 'Action of Hydrochloric Acid on a Variety of Compounds.' Mr. J. Mills and Mr. Wilson ; 'New Test for Glycerin.' Messrs. A. Senior and A. J. G. Lowe ; 'Ammonium Tri-iodide.' Mr. G. S. Johnson.

ROYAL SOCIETY, 6.—'Election of Fellows.'

SOCIETY OF ANTIQUARIES, 8.—'Election of Fellows.'

FRI. University of Cambridge, 3.—'Native States of India in Subsidary Alliance with the British Government,' Col. G. B. Malleson.

ARCHAEOLOGICAL INSTITUTE, 4.

ARCHITECTURAL ASSOCIATION, 7.—'Paper by Mr. T. R. Smith.'

ROYAL SOCIETY, 8.—'Non-Italian Dialects of Modern Italy.' H. L. Prince L. Bonaparte ; 'The Quichua Language of Peru, the Vernacular on the Western Course of the Andes,' Mr. E. Bocock.

ROYAL INSTITUTION, 9.—'Romanticism.' Mr. W. H. Pollock.

ROYAL INSTITUTION, 9.—'Joseph Addison,' Prof. H. Morley.

Science Gossip.

THE Clarendon Press is on the point of issuing a translation of Johannes Müller's important monograph on the Voice-Organ of the Passerine Birds. The work will be edited, with an Appendix and two additional plates, making eight in all, by Prof. A. H. Garrod, F.R.S., Mr. F. J. Bell, B.A. (Oxon), being the translator.

THE Professors of the Yorkshire College, Leeds, are preparing an exhaustive treatise on Coal, its nature and origin, and the extent of supplies in this country. Prof. Green will discuss the subject from the point of view of the geologist, Prof. Rücker from that of the physicist, Prof. Thorpe of the chemist, Prof. Miall of the naturalist, Prof. Marshall of the economist. The work will be edited by Prof. Thorpe, and be published in the course of the year by Messrs. Macmillan & Co.

MR. J. M. WILSON, of Rugby, has in the press a treatise on Geometry, written in accordance with the syllabus of the Geometrical Association. The work, which is intended to be a simplified Euclid, will be published during the year by Messrs. Macmillan & Co.

MR. J. BAILEY DENTON, whose book on Sanitary Engineering we introduced favourably to the public, is on the point of publishing a second edition, very largely increased by new matter. It is promised in a fortnight.

THE 'Life of Harvey and History of the Discovery of the Circulation of the Blood,' by Dr. Willis, announced some time ago, will be published by Messrs. Kegan Paul & Co., in the course of the present month.

THE first part of the new edition of 'Natural Philosophy,' by Sir William Thomson and Prof. Tait, which has been so long looked for, will very shortly be brought out by the Cambridge University Press.

M. E. MARY has brought out a new work on 'La Méthode Graphique dans les Sciences Experimentales.'

THE death of Prof. Behn, of Dresden, is announced.

WE are asked to state that the committee for the exploration of Settle Cave have nearly exhausted their funds, and are again appealing to the public. Unless the committee receive help they will be obliged to abandon an exploration which has yielded such important results.

THE Smithsonian Institute has elected Prof. Spencer F. Baird as their Secretary, in the place of Prof. Joseph Henry, whose death we noticed in our last.

THE Association Française pour l'Avancement des Sciences will hold its annual congress this year on the 22nd of August, in the Palais des Beaux-Arts, Paris, under the presidency of M. Fremy.

FINE ARTS

THE SOCIETY OF PAINTERS in WATER COLOURS.—The NINETIETH EXHIBITION is NOW OPEN, 3, Pall Mall East, from Nine till Six.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, Sec.

INSTITUTE OF PAINTERS in WATER COLOURS.—THE FOURTH ANNUAL EXHIBITION is NOW OPEN, from Nine till Dusk.—Admission, 1s.; Catalogue, 1s. H. F. PHILLIPS, Sec.

GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN DAILY, from Nine A.M. until Six P.M.—Admission, 1s.

THE SUFFOLK STREET GALLERIES.—GRAND EXHIBITION of PICTURES by OLD MASTERS and DECEASED BRITISH ARTISTS, including 'The Norwich School, and 300 PORTRAITS.—Daily, from Nine A.M. till Six P.M. Admission, 1s.

DORE'S GREAT WORKS.—'THE BRAZEN SERPENT.' 'CHRIST LEAVING THE PRETORIUM' and 'CHRIST ENTERING JERUSALEM' (the latter just completed, each 31 by 21 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORE GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE SALON, PARIS.

M. GAMBETTA, in his eloquent address to the delegates of the foreign sections of the International Exhibition, and which to some of them who might remember the florid chauvinism of the popular orators of former days was certainly an agreeable surprise, remarked, "Nous sommes un peuple de paysans, un peuple de travailleurs, un peuple de petits patrons et de petits propriétaires, un peuple d'épargneurs," also, he might have added, if we may venture to interpolate a phrase in the midst of such consummate rhetoric, "un peuple artistique." At least such must be the opinion of any one visiting this year's *Salon*; the number of works exhibited amounts to the astounding total of 5,041, of these 2,330 are oil pictures; this, of course, only represents a portion of the paintings produced within the year, to say nothing of the multifarious works of art in other departments: truly might the illustrious orator say his countrymen were "un peuple de travailleurs." However, the question with those whose lives are devoted to Art, or who may find in it one of their chiefest delights, is not at all what is the quantity of an exhibition, but what is its quality. It will give our readers some notion of the character of the show when we say that none of the artists of the highest position who occasionally send a work to the *Salon* has done so this year, and many names whom we always expect to find represented are also absent. M. Jules Breton has sent his last pictures to the International Exhibition; M. Laurens, we believe, is engaged on Government commissions; M. Meissonier bids the public be content with the series he has provided in the Champ de Mars, and so we might run through a list of the most distinguished painters of the day. Of the remainder of those whose reputations are made there are very few who have excelled past efforts, and of new names, of which there are a great number, we find still fewer showing remarkable excellence or originality. And yet of industry and prodigious perseverance in conquering command of material there is the amplest evidence. One sees these young men are devoting themselves body and soul to the acquisition of a forcible method of laying on pigments. That they are following a course which will lead them to become masters in the art of painting may be seriously doubted.

Frankly stated, the effort seems to be after a startling exhibition success, which can scarcely be obtained except by a violent and forced effect, or by some sensational subject. We all know how fatigued the faculties of even the most enthusiastic admirer of Art become after having gone through a few of these vast rooms, and in an atmosphere which covers one with a fine powder; both mind and eye soon become jaded, and perfectly incapable of appreciating work of high quality, the sort of Art people would desire to enjoy in the intimacy of home or the quiet of a gallery. Artists are perfectly aware of this; hence those who have made their reputations, or who endeavour not to overstep the modesty of nature, care less and less to contribute to the annual *Salon*. It is the consideration above stated which has been the origin of the

school of the impressionists. When a man's year's work cannot hope to get more than a passing glance or the attention of a minute, it is necessary the effect should strike sharply and decisively; refinement or thoughtfulness would be simply wasted labour.

We would distinctly guard ourselves from being supposed to argue against the desirability of annual exhibitions. We wish simply to suggest to our neighbours that it would be greatly to the interest of their artists if some modification was made in the arrangement of their exhibition rooms, whereby small works,—which are, after all, what the public most desire to possess—might have some chance of being seen without being crushed between a couple of prismatic crudities. Another and, in our opinion, more fatal hindrance to the development of Art is that the Government purchases sensational pictures and then scatters them broadcast over the country, with what effect can be easily understood. Without going into the question of Government patronage, we would remark that this is a very different sort of thing from giving commissions for special mural decoration, though this requires to be done with discrimination, judging from the large canvas which first meets the eye on entering the exhibition. This is M. Carolus Duran's *Gloria Maria Medicis* (No. 842), which will be affixed to one of the ceilings of the Luxembourg Palace. It is hardly fair to judge of a work painted to be seen in this position when it is placed against a wall; we cannot overcome the uncomfortable sensation of falling temples and distorted architecture, but, apart from this, the design and painting are palpably thin and commonplace. In the same room is another large picture which has been much talked about, especially from its dissimilarity of subject to those usually selected by the artist. 'Falstaff and Doll Tearsheet,' by E. Burne-Jones, does not sound more incongruous than *Apothéose de Monsieur Thiers* (2227), by J. G. Vibert. Therefore all artistic Paris has been on the tiptoe of expectation for the last six months. The late President of the Republic is represented lying on a bier; we see his profile, which is a striking likeness; at his head, and pointing upwards, stands a figure of Fame; beside the bier a female veiled in crape, intended to personify France; behind lies, crushed and gory, a female who has had the life stamped out of her—an allusion to a vanquished party it would, perhaps, have been in better taste to omit. In the foreground is a large mass of wreaths and immortelles; the whole city of Paris forms the background, with the siege in full fury on the right, and the funeral cortége of Thiers filing off on the left. The twelve volumes of the 'Consulate and Empire' are being transacted by a ghostly company in the clouds; the predominant colour is violet. It will be seen that this allegory is of the calibre a city alderman might invent if he let his imagination run in that direction. We cannot help respecting the motive which has induced M. Vibert to break fresh ground, only we hope next time we meet him he will wear the comic, not the tragic, mask.

Underneath M. Vibert's picture hangs a fine specimen of the phase of rustic life we are accustomed to find portrayed by M. Billet; it is entitled *Un Bûcheron* (231), and, a little further on, the *Portrait de M. Jules Simon* (1926), by M. Roll, a striking likeness, and a solid bit of flesh-painting.—On the opposite wall is M. Detaille's single contribution, *Bonaparte en Egypte* (747). Bonaparte is surrounded by his *état-major* and the *savants* who accompanied his expedition; he is receiving the standards and prisoners. There is undoubtedly cleverness in the painting and grouping, but little indication of any other higher quality. M. Detaille sent another picture, we believe, representing an incident in the late war (surely, to judge by his desire to perpetuate the memory of that struggle, he must be under some hallucination as to which side the fortune of war gave the advantage). This was returned to him with a polite note from the Minister of Public Instruction. If, instead of the intervention of the minister,

public opinion would protest against these pictures, both Art and international fraternity would be the gainers.

M. Mélingue, who has of late sent such remarkable work to the *Salon*, contributes this year one picture with figures hardly the size of life. The subject is *La Levée du Siège de Metz en 1553* (1559). Charles the Fifth in sickness, and with baffled looks, is getting into his litter. Generals and men-of-arms are standing round him; indications for the ensuing decampment are visible. The background represents the city of Metz with cannons firing; snow covers the ground. The subject is not so impressively presented as in other works by M. Mélingue, and the painting and representation of objects less natural.—Another public favourite, M. Goupil, has work less prominent than usual: *Villageoise* (1054) is a life-size, half-length figure of a girl with her prayer-book. We were glad to welcome a fresh type of head from what M. Goupil generally paints: the picture has all his best qualities. *Le Rendez-vous Manqué* (1055) is an interior, with a lady in modern costume, looking with a vexed air at a torn letter which she has flung on the ground. The execution and colour are as good as the sentiment is feeble.—*Passage du Rhône par l'Armée d'Annibal* (1645) is one of M. Motte's archaeological inventions; the incident chosen is the passage of the river by elephants on rafts; the enormous beasts have their brazen castles on their backs and armour on parts of their bodies and trunks. The armour, weapons, rafts, &c., are very cleverly imagined, and the scene looks real, but we think slighter in execution than is usually the case with M. Motte.—M. Lefebvre sends a charming draped figure, life-size, called *Mignon* (1373); this is certainly a misnomer, for there is here none of the longing and poetry we ought to find in Goethe's heroine; but it is a charmingly painted study of an Italian girl, holding a mandoline in her hand, and standing by the sea-shore.

No painter's works were, a short time since, distinguished by higher qualities than those of M. Henner ; of late, we are sorry to say, they have become slovenly and hasty, more blurred in execution than ever ; his *Christ Mort* (1141) and *La Magdeleine* (1142) show no signs of improvement. M. Ribot, on the contrary, in *La Mère Marie* (1893), is less black than formerly, equally firm in execution, and more refined in sentiment.—A noble study is the *Vieille Femme en Prière* (2298), by M. Winter. —M. Vellon sends a whole-length life-size figure, entitled *Espagnol* (2266) : it is broad and immensely vigorous, though too black ; not equal to his ' Fisherwoman ' in the Exhibition Universelle ; but his *Casque de Henri II.* (2265) is astonishing for tone and colour—one of the most imaginative studies of still life ever painted.—M. Mignan, in his *L'Amiral Carlo Zeno* (1484), has lighted on a noble and picturesque subject ; the scene is the vestibule of St. Mark's, with the trophies of the admiral's victories against the wall ; he in his blindness and adversity is led up to them by his granddaughter ; the conception of the figures and colouring is admirable ; unfortunately there is too much obtrusion of slap-dash execution, which is quite unnecessary as the figures are not large.

is quite unnecessary as the figures are not large. One of the most remarkable pieces of artistic work—perhaps the most important and original in the exhibition—is M. Bastien-Lepage's *Les Foinçons* (119). It shows two haymakers, life-size, reposing from their labour; the man lies flat on the grass, his hat hiding his eyes; the woman sits up, looking straight forward, with rather constrained look and action; behind them the field, with far off other haymakers; the horizon is near the top of the picture. The open air effect is marvellous; great solidity and, at the same time, high and accurate finish characterize the execution; the flesh colour is of singular purity.—Allied to this in purity and fineness of finish are two portraits, heads only, by Herr Leibl, the same who has the remarkable picture in the International Exhibition.—A very characteristic, almost humouristic, figure is that of M. Brispot's *Le Donneur d'Eau Bénite* (344); he sits huddled upon his chair, with his feet on a pot of hot coals, holding out his *bénitier*, and evidently

is thinking more of the cabaret where he will spend the evening than the mass which is going on in the background.

The picture which will draw the largest crowd, which will require the rail and the gendarmes, is M. Garnier's *Le Libérateur du Territoire* (978). The quotation will best describe it: "Le Ministre de l'Intérieur: 'Les hommes qui sont au gouvernement aujourd'hui sortaient des élections de 1871 et faisaient partie de cette Assemblée nationale dont on peut dire qu'elle a été la pacificatrice du pays et la libératrice du territoire.' (Très bien, à droite.) Plusieurs membres, désignant M. Thiers: 'Le voilà, le libérateur du territoire!' (A ce moment les membres de la gauche et du centre se lèvent, et se tournant vers M. Thiers, ils saluent des plus vives acclamations et des plus chaleureux applaudissements.) Journal Officiel de la République Française, 17 Juin, 1877." The scene shows the chamber of Versailles. M. Fourtou is at the tribune pale and defiant; M. Thiers sits serene and heroic; M. Gambetta points to him with a grand air; the left and centre rise and applaud to a man. M. de Broglie has dropped his everlasting smile, and, with the rest of the ministers, sits cowed and silent. The picture is carefully painted, the figures small, and the likenesses easily recognizable, that is, when you can get near enough to the picture, but to do so it will be necessary to be at the exhibition very early in the morning.

It is curious to note the various Art currents in the *Salon*. There are the peasant pictures after the manner of Millet, most of them, like M. Billet's, really fine and thoughtful works. M. Dupré's *Les Lieux de Gerbes* (834) is of this class; also a good picture by M. Langée, called *Glançuse, Picardie* (1331). A rustic subject, though bearing no resemblance to Millet's style, is M. Butin's *Enterrement d'un Marin à Villerville* (376). The coffin rests at the door of the house; beside it is a man in prayer. The group of mourners—truthfully conceived figures—stand across the street. Another current is the Japanese, of which M. Toudouze may be taken as the chief. *La Plage d'Yport* (2146) represents a group of ladies and children seated and playing on the sands; the "harmony" is blue and drab; the folds are all angular; flat tints and velvety execution are the impression conveyed.—The Spaniards who follow in the wake of Fortuny, and at a tolerably long distance, are numerous enough; a great many French artists are also on the same tack. When, as with M. Constant, in his *Harem, Maroc* (557), the figures are life-size, the result is far from soothing. M. Chelmonski is hardly so original as last year; *Un Voyage en Ukraine* (485) gives a sledge drawn by four horses, who are driven at full speed by a very lively driver; the traveller sits muffled in furs; they are just leaving an outpost, and plunging into the boundless snow-covered steppes. There is amazing dash and energy, but to give interest to so large a mass of cold colour at least more humanity is required than we find in this instance.—Herr van Haanen's little picture of *Faisons la Paix* (2188) is almost lost here, yet it will well repay examination; it represents two Venetian lovers in humble life, a girl sitting knitting, with her back to a young red-shirted gondolier, who wants to make up the tiff. The expression, execution, and colour are most artistic.—Also a small canvas is M. Lhermitte's *Le Marché aux Pommes à Landerneau* (1441); there is nice character, but, in endeavouring to force the lights, the artist has made his picture spotty. This fault cannot be found with his drawing in black and white of *La Halle aux Poissons à St.-Malo* (2366). The mention of drawings reminds us that Mr. Alma-Tadema has sent his large water-colour composition, *L'Histoire de Galesuinthe* (2347), and the smaller one, *L'Automne* (2348), both of which have been described in our columns. They maintain here the high reputation they achieved in England.

There are the usual number of large canvases with life-size figures, and they contain also the usual effusion of the vital fluid, of which French artists are so prodigal. Voltaire reproached English dramatists for the mortality they permitted on their

stage ; he little knew what his countrymen would one day perpetrate on canvas. Could not M. le Ministre, as well as forbidding military subjects, put his veto on pictures containing a bleeding corpse ? Or is the conventional emotion conveyed by lake and vermillion as necessary to a tragic picture as the "header" used to be to the success of one of Mr. Boucicault's melo-dramas ? We will not venture to describe any of these works. It would be uninteresting to any one not seeing the exhibition, and those of our readers who may do so we feel sure will carefully avoid more than a glance.

Neither will we enumerate the landscapes. They vary mostly from eight to twelve feet in length. They often show great skill and ability of painting, a fair appearance of drawing and knowledge of effect; but the sentiment or originality evinced is but slight. This, as before stated, we think arises from the size and the straining after force—a necessary quality in scene-painting, but when sought after as an end is entirely detrimental to the feeling for nature, which only can give lasting value to landscape art. Among the few works we took note of were M. Emile Breton's *Paysage* (333), a fresh bit of quiet country (his *Nuit de Janvier, après une Bataille*, (332) struck us as theatrical), and M. Zuber's two impressive and poetical pictures, *Dante et Virgile* (2327), a rocky foreground, with massive forest trees rising behind, and *Soir d'Automne* (2328), scenery of much the same character, only the trees are almost leafless.

Giving a final glance down our notes, we find we have omitted several works worthy of more than a passing notice. There is M. Mathey's charming *Portrait de Madame D.*—(1535) about to open a door, fresh and in good taste, if a little too hasty in execution.—M. Lecomte du Nouy has painted an admirable likeness of M. Crémieux (1369), solidly modelled in the manner of Ingres.—Besides the portrait already mentioned by M. Roll, there is another, perhaps even more vigorous in execution, of an old lady (1927).—A thoroughly well studied and richly painted head and bust of a lady (1126) is contributed by M. Harlamoff, whose portrait of M. Turguénéf in the International Exhibition will interest the admirers (and they include the whole reading public of Europe) of the distinguished novelist.—M. Chelmonski has a second picture, *Retour du Marché* (484). It is a large canvas, and represents, for principal group, a sledge drawn by four horses at full gallop; seen foreshortened on the left are some other sledges and a few figures; the foreground is muddy snow; a gleam of sunlight is on the distant snow landscape, which is relieved by a dark sky: the effect is not so successful as in M. Chelmonski's smaller works.—Le Blant's *Mort du Général d'Elbée* (1359) represents a stretch of sea-shore, looking towards the sea; troops are massed on the right and in the background; in the open foreground is the general, who has fallen back dead in his chair; his three companions, also dead, are stretched on the ground. The painting is solid, generally grey in colour, which gives force to the more positive hues of the costumes: the effect is realistic and impressive.—M. Dagnan-Bouveret's pathetic picture of *Manon Lescaut* (622) will excite deserved attention. Manon lies dead on the sand; the Chevalier des Grieux has placed his coat over her, and is kneeling down to dig her grave in the sand. He is represented pausing and sorrowfully regarding the woman to whom he had been so faithful; the landscape is a solitary sandy waste. Nothing can be more careful than the execution and design. There is a touch of poetic feeling in the conception.—Daubigny bids adieu to the *Salon* with two landscapes (643 and 644), and their interest is due not wholly to the fact of their being a last appearance; both are well painted, true to nature, and have besides the tender sentiment which gives a charm to all his work.

The sculpture shows the usual amount of good technical knowledge. Perhaps the most original work is a group representing a draped peasant girl standing up, and a nearly nude figure of a boy

bending down to drink at a stream. It displays great breadth of execution and feeling for natural form. We are not sure of the name, as the group was unnumbered. In other instances we found the catalogue erroneous. If we may make a suggestion, it is that some indication of the rooms in which the respective paintings are hung should in future years be given in the Catalogue.

NOTES FROM PARIS.

SOME of the most distinguished painters in Paris, are engaged on the decorations of the public rooms of the new Hôtel Continental in the Rue Castiglione. The building itself, which is from the designs of M. Blondel, is of considerable pretensions and the large interior court, round which runs a colonnade of the Corinthian order, is successful both in proportions and general effect. The decorations of the rooms, even of those which show rather an excess of gilding and mirrors, has been the object of the greatest care. The *plafond* of the magnificent Salle des Fêtes is by M. Laugée. It is divided into three compartments, the centre and larger of which represents the 'Triumph of Flora.'

The subjects of the two smaller circular designs which occupy the spaces right and left are 'Night' and 'Morning.' In the vaulting between the walls and roof are four oblong panels, pictures of the 'Four Seasons.' The 'Triumph of Flora' exists at present only in a sketch; but the 'Four Seasons' are in place, and 'Night' and 'Morning' are all but ready to leave the studio. Night is personified by a colossal female figure who sleeps, whilst, from the poppy-heads in her extended hand, the black grain falls to earth in a dark shower. Two little loves, one holding a lighted lamp, watch her slumbers with a *naïf* air of hushed interest. The effect of the clear flame of the lamp in the clouds is given with the same soft and yet brilliantly luminous effect which distinguished 'Allant à Matines' and 'Le Cierge à la Madone,' the two paintings exhibited by M. Laugée in the *Salon* of 1877, and in which he rendered the effect of artificial light in an interior with the same charm and success as he has now achieved in rendering the same effect in the open air. In the 'Four Seasons,' personified in like manner by colossal female figures accompanied by little loves, M. Laugée passes from clear cold tones in Spring to a golden Summer; Autumn is hot and embrowned, but in Winter, which faces Spring, and is perhaps the most original in point of treatment of these four compositions, we return to a corresponding key. The chilled loves troop over the white snow in quaint expressive attitudes, pressing their little fingers to their frozen lips, and hurrying to shelter themselves within the thick folds of the dark drapery which Winter draws about her, and from under which she looks out, with large, startled eyes, at the fast-falling flakes. The most noteworthy work after the *plafond* of M. Laugée is to be found in the great boar-hunting scene, by M. Luminais, which occupies the greater part of one side of the walls of the restaurant. The boar stands at bay a little to the left; in the centre a mounted huntsman blows his horn and rallies the dogs, whilst two men armed with lances hurry up to the attack in front. About this central group throngs a crowd of attendants, runners, and pages. The rich scarlet dress of the near figure attacking on foot is strengthened against the black costume of his companion on the further side, and this group is detached against a mass of white obtained by the coats of the dogs and horses, and this white is enframed by the warm neutral tints afforded by the dresses of the crowd which hurries round. The sky, against which the figures are seen, is grey, but full of movement, and the picture is a very good example of M. Luminais's qualities as a colourist. The general decoration of this room is remarkable. The dado is of ebony inlaid with buhl, and the hangings above are stamped in golden bronze and black. A better framework could not have been devised for the great picture which is its single ornament.

M. Ferrier, a promising young painter, who has recently returned from the Ecole de Rome, is now

engaged on portraits of the two sons of Prince Napoleon. Both the heads present very marked features. That of the younger is peculiarly striking, as offering one of those types which resume the characteristics of a whole family moulded by a strongly individual physiognomy. M. Ferrier is also painting the portrait of a young lady, which is soon to be exhibited at the Cercle Artistique. The head of this figure, turned in profile to the right, is admirably drawn, and the treatment of the pale-blue silk dress with its fanciful touches of rosebud flowered satin, and faint rose ribbons, shows that M. Ferrier possesses the temperament of a colourist, which is rarely combined with the gifts of a draughtsman, and great spirit and certainty of touch.

M. Meissonier has not yet decided to part with his 'Review of the Cuirassiers.' One or two subordinate figures were lately introduced into the background, showing, indeed, it may be said, little more than their horses' hoofs; but M. Meissonier, in order thoroughly to master their action at once, set himself to make drawings of each of these figures at full length. He has, however, reserved for himself a space at the International Exhibition, which he intends, later on, to fill with this canvas.

E. F. S. PATTISON.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on May 25th, the following water-colour drawings, from the collection of the late Mr. H. W. Birch: G. Barrett, A Lake Scene, with Sheep and Goats, Sunset, 168. O. W. Brierly, A Hurricane Squall in the Straits of Magellan, 63; The Nile Expedition of H.R.H. the Prince and Princess of Wales, Boats in a Squall, 69; The Lofoten Islands, with the "Black Eagle" going through, 56; South Sea Whaling, 99. G. Cattermole, Monks in Conference and the Church Door (companion), 173. G. Chambers, A Merchantman signalling for a Pilot, 215. T. S. Cooper, Winter, a Landscape with Sheep, 147; A Summer Day, Cows in a Stream, 84; Mountain Sheep, 157. D. Cox, Eton, from the River, 53. E. Duncan, A River Scene, with Cattle, 63; A Coast Scene, with Shipping, Moonlight, 65; The Wreck, 73; Lobster Fishing, 262; Cockle Gatherers, Llanrhidian Sands, Coast of Gower, South Wales, 430. Birket Foster, A Quiet Pool, 162. Sir J. Gilbert, A Standard Bearer, 79. F. Goodall, The Happy Days of Charles the First, 178. W. J. Grant, The Story of the Shunamite Mother, a set of three, 73. L. Hage, The Armoury, 157. J. Holland, Off Greenwich, 90. T. M. Richardson, City of Chiuse, Perugia, 283; Sorrento, from the Capo di Monte, 325. J. Steeple, A Welsh Lake-Scene, with Cattle, 54. P. De Wint, A River Scene, with Cattle and Sheep, 63; Kirkstall Abbey, with Cows, 92.

The following prices were obtained, in francs, at the sale, at the Hôtel Drouot, of the pictures of M. Laurent-Richard, mentioned in last week's *Athenæum*. Corot, Le Pêcheur, 2,700. Jacque, Intérieur de Bergerie, 4,500. Daubigny, Une Mare près Anvers, 4,700. Isabey, Un Laboratoire d'Alchimiste, 4,600. Diaz, Une Clairière, 3,500. Corot, Souvenir d'Italie, 8,100; Souvenir de Marissel, 16,850. Millet, Paysanne venant de puiser l'Eau, 3,500; Jeune Paysanne en Forêt, 4,870. Th. Rousseau, La Plaine de Barbizon, 4,500; Lisière de Petit Bois, 6,880; Barbizon, Effet de Printemps, 9,900. Jules Dupré, Orme penché sur l'Oise, 7,000; La Méridienne, 20,700. Millet, Les Couturières, 10,700; La Veillée, 8,600. Th. Rousseau, Un Village en Picardie, 6,500; Le Matin, 27,000. Meissonier, Les Deux Van de Velde, 57,100. Troyon, Animaux au Paturage, 46,000; Berger gardant ses Moutons, 30,000. Eugène Delacroix, Chevaux sortant de l'Eau, 16,100; Tigre Couché, 11,800. Th. Rousseau, Le Dormoir, 13,000; Sentier montant dans les Rochers, 12,100. Diaz, La Descente des Bohémiens, 14,800; Sous Bois, 9,800. Millet, La Mort et le Bûcheron, 12,600. Th. Rousseau, Entrée de Village, 9,700. Meissonier, Les Echivins de Paris, 5,750. Diaz, Terrains Boisés,

5,100. Tassaert, Diane et Actéon, 6,000; Mort de la Madeleine, 7,000. Th. Rousseau, Le Monticule de Jean de Paris, 6,300; En Forêt, Effet d'Automne, 5,900. E. Delacroix, Lion en Arrêt, 2,905; Lion guettant sa Proie, 3,260. Pettenkofen, Le Chariot de Blessés, 5,000. Dupré, Une Barque de Pêcheur, 3,650. Corot, Le Soir, 3,000. Ziem, Crénus, 2,500. Diaz, Après la Pluie, 2,800. Th. Rousseau, Forêt de Fontainebleau, 2,900. Roybet, Un Porte-Étendard, 3,700. Decamps, Le Rat retiré du Monde, 3,950; Un Chenil, 5,120. Fromentin, Marche d'Arabes, 8,100; Un Campement dans le Sahara, 7,000. Millet, Le Retour à la Ferme, 6,000. J. Dupré, Le Retour du Marché, 3,100; Diaz, L'Orage, 7,400; Baigneuse, 8,900. Millet, La Baratteuse, 9,800. Courbet, Le Ruisseau du Puits-Noir, 13,100; Le Château d'Ornans, 7,600. Th. Rousseau, Animaux au Bord d'une Rivière, 5,100; Une Chaumière dans le Berry, 10,000; L'Etang (Coucher de Soleil), 9,100. Millet, Le Vauveur, 16,605; Le Soir, 15,500. J. Dupré, Les Landes, 11,200. Fromentin, Chasse au Faucon, 34,100. Troyon, Berger ramenant son Troupeau, 17,900; Le Retour à la Ferme, 23,000. Th. Rousseau, Coucher de Soleil après l'Orage, 19,500. Bords de l'Oise, 19,500; Le Givre, 46,500. E. Delacroix, Le Giaour et le Pacha, 27,000; La Mise au Tombeau, 9,800; Christ en Croix, 8,500. Marilhat, Le Retour de l'Enfant Prodigue, 11,000. Diaz, La Sainte Famille, 11,100. Couture, Pierrot Malade, 8,000; L'Orgie, 6,300. Troyon, Paturage aux Environs de Honfleur, 7,600. Protas, Une Alerté, 12,000. Th. Rousseau, Les Grés de Fontainebleau, 3,800. Roybet, Charles I^{er} insulté, 11,005; Un Joueur d'Échecs, 6,300. Tassaert, Bacchante, 7,150; Le Rêve, 3,900. The younger Crome, Prés de Norwich, 9,700. Dumeain, Le Jeune Dessinateur, 5,400. Van Goyen, L'Hiver en Hollande, 5,000. Greuze, La Petite Fille Blonde, 15,600. Prud'hon, Andromaque, 6,000. S. Ruysdael, La Meuse, 4,950. D. Teniers the younger, Le Joueur de Flûte, 4,050. The total of the two day's sale of modern pictures reached 989,250 francs.

First-Art Gossip.

DILIGENT inquiries are being made and a considerable reward is offered for the recovery of a collection of engravings, etchings, and woodcuts, belonging to Prof. Colvin, which were carried off by a man in charge of a Hansom cab at one o'clock A.M., on the 25th ultimo, from before the Savile Club, in Savile Row. The works of art were contained in a large portfolio, and are productions of old masters, including M. Schongauer, I. van Mecken, A. Dürer, Aldegrever, Pencz, H. S. Beham, Marc Antonio, J. di Barberi, and others, and represent most of the finer examples of the skill of those artists. The police will receive information, and M. Thibaudeau, 18, Green Street, Leicester Square, will pay the reward.

MR. WILLIAM CALLOW writes:—" May I ask you kindly to correct, in your next number, a slight error which yet may prove of some consequence to me. In your second notice of the Water-Colour Society's Exhibition (Saturday, May 11th) you say, 'Mr. William Callow makes his last appearance in the field,' &c. It was my brother, Mr. John Callow, an Associate of the Water-Colour Society, who died on April 25th. Though his senior, I still hope to labour awhile for my Society."

As we stated a few weeks since, it is understood that the present Chapter of St. Paul's is not opposed to the erection of the equestrian statue of the Duke of Wellington on the summit of the monument which has been squeezed into the Consistory Court. Objections to this group were peculiar to the late Dean, and he urged his views with successful pertinacity, thus ruining the sculptor's design. Arguments drawn from technical principles and the practice of all ages in Art have been over and over again produced in the *Athenæum*, both during A. Stevens's lifetime and since his death, in opposition to this crotchet of Dr. Milman's—and it is pleasant to hear that his

views are no longer accepted. Nevertheless the addition of the group will afford but partial comfort to Stevens's ghost, and, if the monument is to remain in its present place, the figures can hardly be made visible. The Consistory Court is so small that no general and comprehensive view of the monument is obtainable, and to put the equestrian group on its summit will be an almost barren act of homage to Stevens's genius. The act may be a sort of apology, but it will not add much to our means of judging the quality of his work as a whole. What ought likewise to be done is to remedy another and equally grave blunder which has attended the setting up of the monument—a blunder, we believe, due, like the former one, to the peculiar aesthetic notions of the late Dean, who insisted that the monument should not stand in the place for which it was designed, and where only can it be fairly seen, that is, under one of the great arches of the nave. To this place it must ultimately be moved. It is odd that two blunders have ruined two important memorials of the duke: Wyatt's group was stuck on the top of the arch, Stevens's tomb has been deprived of its crowning element, and the whole crammed into a preposterously small place.

MUSIC

MUSICAL UNION.—MADAME MONTIGNY—RÉMAURY, Pianist, and MARSICK, Violinist, expressly from Paris, at the time TUESDAY, June 4th, St. James's Hall—Quintet, No. A. Mendelssohn; Quintet, E. Flat, Piano, &c. Schumann; Quartet, No. 5, Op. 15, Beethoven. Solos, Violin and Pianoforte—Tickets, 7s. 6d. each, to be had of Lucas and Olivier, Bond Street; and Austin, at the Hall. Visitors can pay at the Regent Street entrance.—Prof. ELLA, Director.

THE ITALIAN OPERA-HOUSES.

THE cast in Mozart's 'Don Giovanni' last Monday at Covent Garden Theatre was sensibly improved by the restoration of the part of Zerlina to Madame Adelina Patti, and by the re-appearance of M. Maurel in the title-part, Signori Ciampi and Capponi retaining their characters. So far the performance as regards principals was unexceptionable; but the most deplorable deficiencies existed in the representatives of Donna Anna, of Elvira, and of Don Ottavio, and such a massacre of the Trio of Masks has been perhaps unprecedented on the lyric stage. Madame Patti was to sing in the 'Barbiere' on the 31st ult., and in the 'Trovatore' on the 7th inst. There has been some gossip about her appearing in Beethoven's 'Fidelio' in the title-part (Leonora-Fidelio); but it is disappointing that the Impresario, having undertaken to revive Meyerbeer's 'Africaine' on Monday, should have entrusted Selika to a *débutante*, a Mdlle. Mantilla, instead of assigning to Madame Patti a part she has so long desired to create, and which the composer was so anxious that she should enact. M. Massé's interesting opera, 'Paul et Virginie,' will be produced this evening (Saturday), with M. Capoul and Mdlle. Albani in the title-parts, and will be repeated next Tuesday.

At Her Majesty's Theatre, Signor Marchetti's 'Ruy Blas' could not be repeated last Monday, owing to Mdlle. Salla's indisposition; but the work is promised for next Thursday (June 6th). The substitution of Rossini's 'Barbiere,' with such an indifferent cast, was no consolation on the 27th ult. Madame Gerster-Gardini appeared for the second time as Margherita in 'Faust' last Tuesday, in the presence of royalty, rank, and fashion, with signal success, and the opera will be repeated on the 7th inst.; next Monday the lady will resume the character of Gilda in 'Rigoletto,' one of her greatest successes last season. Two masterpieces by Meyerbeer—'Roberto il Diavolo' on Thursday, and the 'Huguenots' to-night (Saturday)—will be noticed in next week's *Athenæum*, as there are changes in the respective casts. Madame Trebelli's return will be welcomed. She is to appear as the Page in the 'Huguenots,' on the 1st inst., and Nancy in 'Marta,' on the 8th inst., with Mdlle. Marimon in the title-part. Signor Galassi will reappear as Rigoletto. The four-act opera, 'Carmen,' by the late M. Bizet, will be produced during this month.

ROSSINI'S ORATORIO, 'MOSES IN EGYPT.'

ROSSINI's 'Mose in Egitto' was produced at the San Carlo in Naples, during Lent, 1818, as an oratorio, and as such first performed at Covent Garden Theatre in 1822, at the Lenten concerts of sacred music, under the direction of Bochus the harpist. It was executed as an opera at the King's Theatre (Haymarket) in the same year, but the sacred story was exchanged for a libretto called 'Pietro l'Eremita,' in order to avoid the introduction of a Scriptural subject on the stage; and subsequently it was brought out at the Royal Italian Opera, when Sir Michael Costa was musical director, with the fresh title of 'Zora' (Zoroaster, the God of Fire), the venue being again varied to Assyria and Persia. All these mutations have given rise to the most extraordinary statement that the composer in writing 'Mose in Egitto' never intended the work to be considered or to be performed as an oratorio. Really the recklessness with which musical history is often treated in this country is too bad.

When one of our leading professors asserted, at the time 'Joseph' was given at the Leeds Festival, that Méhul, the composer of the sacred drama of that name, was merely a secular operatic writer, little wonder can exist that similar ignorance should prevail as to Rossini. Yet as a boy Rossini was organist in a church at Pesaro, and as a youth he was educated at the Lyceum of Music at Bologna under Mattei, the professor who inherited from the famous Padre Martini his library and MSS., and so confident was Mattei of the future of his pupil that he prophesied Rossini would be the successor to Padre Martini the historian. The first opera of the composer of 'Guillaume Tell' was represented at the San Moè Theatre in Venice in 1810, and this suggested to Rossini the setting of his oratorio at Naples in 1818. Between 1810 and 1818 he had given to the world more than twenty operas, including 'Il Barbiere,' 'Otello,' 'Gazza Ladra,' 'Cenerentola,' &c.; and it was, therefore, natural that when he was asked to write an oratorio for the Lenten performances at the San Carlo, 'Mose in Egitto,' the biblical text by Totola, he resumed with gratification, as he always stated to his friends in Paris, his ecclesiastical style. The audiences at the Moè were dressed in black as a recognition of the sacred drama, which was revived during Lent of 1819, this period being chosen at Naples for oratorios, and it was in this year he improvised, so to speak, the famed Prayer, accepted in Christian churches and chapels, be the denomination what it may, as the purest and holiest specimen of the sacred school. If writers would take the trouble to refer to the Italian authors about the origin of the oratorio they would not have made such mistakes as to call the work an *opera seria*; but their error has arisen from the fact that Rossini in 1827 adapted his oratorio for the Académie Royal de Musique, expanding the original score to four acts, and MM. Ballochi and Jouy rearranged Tottola's words. In Paris, at the national lyric theatres, oratorios such as 'La Prise de Jéricho' of Kalkbrenner, 'L'Enfant Prodigue' of Auber, 'Le Rêve de Saba' of M. Gounod, 'Joseph' of Méhul, &c., are called operas, just as Herr Rubinstein entitles his 'Maccabees' ('Judas Maccabæus'). No pious horror is caused abroad by the use of the words oratorio or opera, and Handel did not shrink from turning to account some of the best numbers in the Italian operas by using them in his oratorios. The Sacred Harmonic Society, therefore, in commissioning Mr. A. Matthison to arrange the English version of 'Moses in Egypt,' has not departed from its established policy of devoting its concerts strictly to masterpieces of the sacred school. We shall not discuss now the question as to which is the more profane course, for Moses to sing on an orchestral platform dressed like a waiter, or for Moses to act on a stage costumed after the celebrated statue of Michael Angelo; but when people begin disputing whether Rossini's score is to be accepted as sacred or secular, a reference to the numbers will show that he has resorted to both schools to suit the exigencies of the incidents and the idio-

syncreasy of the characters. Amateurs not blinded by prejudice cannot fail to mark the difference in the treatment of the Israelites and of the Egyptians in the choral portions, and the varied individuality given to the personages of the oratorio. Contrast, for example, the prayers of the Israelites in bondage and their jubilant strains in glorification of God with the Pagan tone of the march and chorus of the Egyptians, 'Great Queen of Earth'; compare the sublime invocation of Moses, 'Supreme Judge,' sustained by the trombones, and the pathetic and pious air of the Jewish maiden, Anais, 'Terrible destiny,' with the operatic tones of Sinais, the Queen of Egypt, and her son, Amenophis, who seeks to detain Auais with his proffered love. Again, there are the two duets, first between Amenophis and Anais, and afterwards between Pharaoh and his son, which prove how Rossini could draw the line between the passionate strains of lovers and the severity of paternal authority. It is needless to refer again to the Prayer of the Israelites, for it is the hymn of all nations, of all faiths, an impressive burst of alternate appeal and rejoicing, that has been, and will be, sung by thousands of voices, where great gatherings take place. The part-writing in the concerted pieces, whilst it commands the admiration of professors by its skilful inner working and inner weaving, delights the ears of amateurs by its melodious inspiration; such exquisite modulations as are found in the quartets and quintets are not only thoroughly sympathetic and ear-catching; they are models for musical students who are not infected with the Wagnerian mode of making the instruments the tuneful source of the themes, and of assigning to the voices the duty of ugly and monotonous accompaniment. The present arrangement of the oratorio has been done with the hand of a master. The execution of the work in Exeter Hall, on the 24th inst., after a full rehearsal the day before in presence of the Society's subscribers, was, to cite the words of some well-known distinguished foreign musicians, 'magnificent'; the first acknowledgments are due to band and chorus; the orchestration is remarkable for its varied and picturesque attributes—the stringed instruments have often fanciful figures; the wood and band are much taxed, but the players were equal to emergencies. The choristers were tried in a novel school as regards the Rossinian scales, but they had been well prepared, and some of the effects were electrifying, particularly in the *finale* of the second part, where the high notes of the trebles came out splendidly. The call on the voices of the solo singers is severe, and they must be good musicians who would do justice to the parts; the three parts of Anais (Madame Lemmens), of Zillah (Miss J. Elton), and of Sinais (Mdlle. Enequist) were in safe hands, the weight of the cast falling on Madame Lemmens; the two tenor parts, Amenophis (Mr. Lloyd) and Aaron (Mr. Cummings), left nothing to be desired, the former creating quite a sensation in the duet between Pharaoh and his son; Mr. Wallace Wells had a subordinate tenor part, Osiris. There was disappointment as regards the two leading bass parts, Moses (Herr Henschel) and Pharaoh (Mr. Bridson). The music of the Prophet is written for a *basso profondo*, and the German artist is really a baritone, but he had not the devotional dignity in his style which is necessary for such a grand and imposing character. Mr. Bridson is from Liverpool, and is a singer of great promise, but he undertook the music of Pharaoh at a short notice, in place of Mr. Santley, who is suffering from a throat attack, and to whom at the future performance of the oratorio ought to be allotted the part of the Prophet. Mr. Hilton, in the secondary bass part, was efficient. The recitatives are the most trying for our artists, and perhaps curtailment of them would be serviceable; the closing of the oratorio at the Prayer, and the omission of the storm movement of the passage of the Red Sea, would be also advantageous.

The Sacred Harmonic Society terminated the forty-sixth season with the production of Rossini's

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oratorio. The conductor declined all encores; had he accepted them, the oratorio would have taken far more than the three hours the work occupied in its execution.

STRAND OPÉRA COMIQUE.

OWING to the operatic alliance existing between Mr. W. S. Gilbert and Mr. A. Sullivan, the title of the Opéra Comique theatre has become a misnomer. In the librettos of the author and in the scores of the composer no indications of the French school of comic opera, as illustrated at the Salle Favart in Paris, can be traced. What is styled the legitimate lyric drama is nearly ignored; in its place there is the *répertoire* of the Fantaisies-Parisiennes or of the *Bouffes*, and, judged by the English standard, it is broad burlesque. There is an ancient designation of drama with music which is no longer used, and that is—burletta; of this class of writing and of composition is 'H.M.S. Pinafore,' produced on the 25th ult. with signal success. The title is suggestive of childishness, and if the initial letters had alone been given a better notion would be afforded of this parody on things nautical. Mr. Gilbert's whimsicalities are irresistible in their influence, even in the presentation of an ideal bumboat woman, who has practised baby-farming, and in that capacity exchanged two infants in their cradles. On this incident the plot—such as it is—turns. The naval portraits amongst the other characters are extravagant enough; but, as their extravagances provoke much merriment, criticism is disarmed. The setting is of the school of Offenbach and Hervé, Mr. Sullivan being gifted with the tuneful inspiration of the former, and with the scientific attainments of the latter. The satire on the style of the lyric drama is sometimes most amusing; at the same time, in the laying out of the concerted pieces there is occasional evidence of the capacity of the composer to aim at higher art. A new-comer, Miss Howson, as Josephine, with her lover, Ralph Rackstraw (Mr. Power), made favourable impression; Miss Everard (Little Buttercup, the bumboat woman) was very droll; Mr. G. Grossmith (a First Lord of the Admiralty) and Mr. Barrington (the most amiable of martinet quarter-deck officers) were genial. Not much can be expected from a very limited band and chorus; so far the composer who conducted the work had little scope to achieve any very striking effects. The popularity of the piece, judging from a first night's representation, bids fair to be great; but it is not a 'Box and Cox,' or even a 'Trial by Jury.'

CONCERTS.

THE new oratorio, entitled 'Christ and his Soldiers,' performed in Exeter Hall for the first time in London on the 25th ult., is the composition of Mr. John Farmer, organist and music-master to Harrow School. The work, comprising the setting of well-known hymns, is intended to be sung to children and adults. With this purpose in view, the composer should have compressed his score within the limits of a cantata; divided as it is into two parts and twenty-four numbers, there is a somewhat monotonous iteration of themes in the choruses, chorales, quartet, and solos for soprano, contralto, tenor, and bass; but Mr. Farmer writes well for the voices, as he had previously proved in divers productions for the school of which he is the Professor of Music. Perhaps a more simple style should have been adopted to interest children in sacred song. The title of the oratorio indicates the incidents: there is the Advent, the Birth, the Resurrection, and the Ascension, and the pictures present in turn the Saviour, the soldiers, and the servants. A limited band of thirty-eight stringed and eleven wood, brass, and percussion instruments, a well-trained choir of 300 voices, and four efficient principal singers, in Miss Fonblanche, Miss A. Butterworth, Mr. A. Hooper, and Herr Henschel, under the composer's direction, with Mr. H. J. Stark, Mrs. Bac Oxon, organist, secured for the performance the sympathy and support of a very large audience, or rather congregation, for they joined in the

Chorale, No. 12, of the first part, "The Heavens with joy receive their Lord"; but the most dramatic, as well as devotional, number was No. 9, "By Jesu's grave," an air for the contralto, most impressively sung by Miss A. Butterworth.

The programme of the fourth orchestral concert in St. James's Hall, on the 28th ult., given by the pianist, Madame Viard-Louis, comprised the three instrumental movements of Beethoven's Ninth Symphony (the choral portion being omitted), Weber's 'Freischütz' Overture; the Gavotte in D major, for strings, by Mr. Weist Hill, the conductor, which was encored; Herr Max Bruch's Violin Concerto, Op. 26, played by Herr Kummer from Leipzig, a pupil of Herr Joachim; Weber's Concertstück in F minor for pianoforte, executed by Madame Viard-Louis, who also performed Mendelssohn's Capriccio in E major: the Andantino from Spohr's Symphony, 'The Power of Sound,' the violoncello obbligato M. Lasserre; a Romance for the horn, by M. Saint-Saëns, played by M. Steennebrugge; and the 'Marche Hongroise,' by Berlioz. The two novelties in this scheme were by French composers, the Gavotte by Mr. Weist Hill having been introduced at the Alexandra Palace. The solo singers were Mlle. Christiani and Signor Foli.

The Royal Albert Hall Choral Society had their final concert last Monday evening, under Mr. Barnby's direction, when Mr. Sullivan's oratorio, 'The Light of the World,' was given, the solo singers being Mesdames Lemmens and Patey, and Miss Walton, Messrs. Lloyd and Wadmore, and Herr Henschel, with Dr. Stainer organist.

The Mario Testimonial Fund Concert in St. James's Hall, on Wednesday afternoon, was a great financial success, and the immense attendance proved that the project of the committee will be successful. Madame Nilsson, Madame Trebelli, Mlle. de Clairvaux, Miss A. Butterworth, Mr. Santley and Signor Foli were the vocalists. Mr. Sims Reeves was absent from indisposition, but he generously sent a cheque of one hundred guineas. The Italian tenor will feel gratified when he learns that our great English tenor has shown such substantial sympathy on his behalf. Sir Julius Benedict, Mr. Sidney Naylor, and Signor Pinsuti were the conductors. There were encores for the pieces sung by Mesdames Nilsson, Trebelli, and Mr. Santley, but criticism on charitable concerts would be in bad taste.

Amongst the miscellaneous concerts have been the Soirée of Fraulein Friedländer, in St. James's Hall, on the 24th ult., at which Schumann's 'Spanische Liebeslieder,' for four voices and pianoforte, were introduced; the Matinée of Madame Eleanor and Miss C. Armstrong, vocalists, on the 25th ult., at Mrs. H. Brassey's residence, 6, Cromwell Houses, assisted by Miss H. D'Alton, Mr. Richard Drummond, Mr. Halgood, and Signori Uri, Zoboli, and Adelmann, with Miss M. Cronin, Signori Erba and Tito Mattei, pianists, and Mr. Parker and Signor Romano, conductors; the Matinée of Miss Flora Perry, the vocalist, on the 27th ult., in the Steinway Hall, aided by the Misses J. Meenan, L. Eliot, and Madame A. Sterling, Mr. R. Hollins and Signor Rotoli; the instrumentalists being Madame Mallon, Mr. Hughes, Mr. R. Godwin, Mr. J. Edwards (pianoforte), Herr Polonaski (violin), Mr. Trust (violin-cello), and Mr. Lazarus (clarionet); the concertina concert in the Langham Hall, on the 27th ult.; Herr Franke's chamber music concert at the Royal Academy of Music, on the 28th ult.; the amateur concert at Grosvenor House, by permission of the Duke and Duchess of Westminster, on the 28th ult., in aid of the All Souls' Nurses Home; Mrs. Sicklemore's Matinée, in the Steinway Hall, on the 28th ult., assisted by the Misses A. Williams, H. D'Alton, Mrs. B. M'Kay, Messrs. H. Guy and Forington, with Miss Percival and Mr. Bendall, pianists; Mr. Sydney Smith's pianoforte recital, on the 29th ult., at Willis's Rooms, assisted by the Misses Robertson and H. Meason; the afternoon concert, at the mansion of Baroness Burdett Coutts, given by Miss Hol-

land's choir, in aid of the Dudley Stuart Home, on the 29th ult.; the Italian Opera morning concert at the Crystal Palace, on the 29th ult., at which the singers were Madame Adelina Patti, Mlle. Taaiberg, Madame Scalchi, Signori Nicolini, Bolis, Graziani, and Ordinas; the harmonium recital, on the 30th ult., of Herr Louis Engel, aided by Miss A. Butterworth and Mr. Thurley Beale, at the Metzler Rooms, Great Marlborough Street.

MUSIC AT CAMBRIDGE.

Cambridge, May 22, 1878.

At its 157th concert, which took place in the Guildhall on the afternoon of the 21st ult., the Cambridge University Musical Society brought forward a large vocal work, the 'Requiem' (Op. 20), by Herr Friedrich Kiel, a composer whose name has only graced London concert programmes on one or two occasions, when certain of his concerted chamber music works were brought forward by Madame Norman-Néruda and Mr. Charles Halle. As he is the author also of a 'Stabat Mater' (Op. 25), a 'Missa Solennis' (Op. 40), a 'Te Deum' (Op. 46), and other important works, the merit of which has been widely recognized in Germany, a word or two as to his antecedents may not be unwelcome to musical readers of the *Athenæum*.

Friedrich Kiel was born at Puderbach, on the Lahn, on the 7th of October, 1821. The story of his life and of his artistic career is easily told. A love for music manifested itself in him at a very early age, but it met with small encouragement in his parents' house, his father having a dread of his making music his profession, and it being his wish that he should follow in his own walk of life, viz., that of a schoolmaster. With this end in view, he was sent to a school at Soest, the music-teacher of which, impressed with the natural musical talent he evinced, successfully overcame his father's objections to his following music as a profession. At the age of fourteen he had the good luck to meet with an influential and liberal patron in the person of the Prince Wittgenstein-Berleburg, whose brother, Prince Carl, undertook to instruct him in violin playing, and in eight months' time he was qualified to appear as solo violinist in the prince's private band. At a later period, after having for some time fulfilled the duties of Concertmeister and musical instructor of the Prince's children, the feeling that unassisted he could not complete his musical education induced him, with the Prince's sanction, to betake himself to Berlin. Here, thanks to the introductions he took with him from the prince, he received a subvention from King Friedrich Wilhelm IV., which enabled him to pursue his studies in the higher forms of composition under Prof. Dehn, Berlin, in which city, as a member of the Royal Academy of Arts, as a professor at the High School, and as a member of the Senate, &c., he has filled several posts of honour and distinction. He is a composer of talent rather than of genius, and it may briefly be said that, while adhering to established forms, it seems to have been his aim to infuse a modern spirit into his works. This, at least, was the impression which a hearing of his 'Requiem' seemed to convey. If it is hardly a work likely ever to become popular among ordinary listeners on the look-out for ear-catching melodies and emotional effects, its artistic earnestness and cleverness cannot fail to command the respect and admiration of musicians. Though, on reading it through for the first time, one is apt to think that its author has been too much a slave to counterpoint and canon, on listening to it one discovers that such devices have been judiciously used as a means toward an end, and that this work is replete with genuine musical and poetical feeling. On account of its sober, ecclesiastical, and erudite character it is just the kind of work to commend itself to an academical body such as that of a University Musical Society. The absence of set solos in

it will probably stand in the way of its adoption by speculative concert-givers, but this will tend to recommend it to amateur choral societies of the better class. For the due presentation of the incidental and by no means important solo passages on the present occasion the professional services of such well-practised artists as Miss Mary Davies, Miss Annie Butterworth, and Mr. J. Wadmore, aided by the Rev. L. Borissow, were secured. When it is added that the choral department was represented by the fresh voices of 150 well-trained and intellectually educated ladies and gentlemen, that the orchestra consisted of fifty of the most eminent instrumentalists from the metropolis, led by Mr. A. Burnett, and that the conductor, Mr. C. Villiers Stanford, has studied under Herr Kiel, it will easily be believed that the new work was heard under the happiest conditions. Kiel's 'Requiem' was followed by the late Prof. Sir W. Sterndale Bennett's Symphony in G minor (Op. 43), to which ample justice was done by the band. Another item of musical interest, which completed the scheme, was to be found in Beethoven's cantata for chorus and orchestra, 'A calm sea and a prosperous voyage,' Op. 112.

A Chamber Music Concert was also given by the University Musical Society on the 17th inst. The programme included Brahms's Pianoforte Quartet in F minor (Op. 34), Haydn's String Quartet in G major (Op. 80, No. 1), Mr. C. H. Hubert Parry's Grosses Duo, for two pianofortes—a really fine work, which is probably destined to make its mark wherever duets for two pianofortes are in vogue—and songs by Purcell and C. V. Stanford, contributed by Mr. H. Thorndike, the instrumentalists being Messrs. A. Burnett, F. W. Hudson, A. Stehling, T. P. Hudson (strings), and C. V. Stanford and J. A. Fuller Maitland (pianoforte).

Among the other musical attractions of the "Visitors' Week" there were two large gatherings of church choirs in King's College Chapel, and an organ recital in that of Trinity College by Mr. F. E. Gladstone, the recently-appointed organist of Norwich Cathedral.

Prof. Macfarren received the degree of M.A., *propter merita*, from the University of Cambridge on the 23rd ult., when three Doctors of Music were also presented by the Professor for their degrees. An exercise for the degree of Doctor of Music is to be performed in King's Chapel, on the 23rd inst., by Mr. Parry, of the Welsh University at Aberystwith, who will bring with him 150 voices from Wales for the purpose. The first examination for musical degrees at Cambridge on the new system (see *Athenæum* of June 16th, 1877) came into operation on the 23rd ult., when twenty candidates, including two undergraduate candidates for the Degree in Arts, presented themselves, although practically only four months' notice had been given of the examination.

C. A. B.

Musical Gossip.

THERE will be two orchestral and vocal concerts this afternoon (Saturday), namely, that of the New Philharmonic in St. James's Hall, and the other at Her Majesty's Theatre, under the direction of M. Pasdeloup, the conductor of the Sunday Popular Concerts in Paris, who will introduce excerpts from Berlioz's 'Damnation de Faust.' A Mozart festival is also announced for this day (June 1st) at the Alexandra Palace.

THERE is a prospect of the posthumous opera left by the late Mrs. March (Virginia Gabriel), called 'The Follies of a Night,' the libretto by Mr. Planché, being produced at the Charing Cross Theatre (the Folly) next October. The tenor part of the Duke is to be sustained by Mr. R. Drummond, for whom it was expressly written, and who, to qualify himself for the lyric drama, has accepted an engagement to sing in English operas in the provinces next month.

DR. VON BÜLOW, who has announced two pianoforte recitals for the 6th and 13th inst., is engaged

to perform at a musical festival in Erfurt, from the 22nd to the 25th inst.

A SERIES of entertainments to illustrate the "Songs of Scotland" will be commenced at the Steinway Hall next Monday.

MR. TOOMER, of county Wicklow, is an accomplished amateur violinist who is one of the active members of the Dublin Classical Instrumental Music Society, and not Mr. Yeo, as was stated in the *Athenæum*; the latter has a fine baritone voice, and is the Honorary Secretary of the association which is promoting the practice of high-class compositions in Dublin.

M. OFFENBACH, who some years since played here as a violoncellist, has paid London a flying visit, with the view of arranging for the production of an opera composed expressly for this country.

THE annual performance of Handel's 'Messiah,' in aid of the Royal Society of Musicians, will take place in St. James's Hall on the 8th inst.

THE dates of the concerts to be given during the Exhibition in the Trocadéro have been officially fixed, extending from the 6th inst. to the 4th of October next; for the 17th inst. there is the announcement, "Festival de S.A.R. le Prince de Galles; directeurs, MM. Sullivan et H. Leslie. Chœurs anglais, orchestre français." For the 16th, 19th, and 21st of August, three concerts of the Covent Garden orchestra, Signor Vianesi chief, are specified. Whether English music will gain much glory by the proposed concerts may be doubted; a much stronger programme could have been provided.

DRAMA

THE WEEK.

OLYMPIC.—Revival of 'Belphegor,' a Drama, in Three Acts. PARK.—'Auld Lang Syne,' a Comedy Drama, in Three Acts. By G. L. Gordon.

'BELPHEGOR' in England is associated with memories of Mr. Charles Dillon—by whom it was first produced in an English dress—and of Mr. Fechter. Those with recollections still more distant may recall the presentation of Paillasse, the original of Belphegor, by M. Frédéric Lemaître, who played it in the course of one of his London engagements. In reproducing a piece which, absurd as is a portion of its motive, has still a strong and sympathetic interest, Mr. Neville has sought rather to fill a gap than to challenge comparison with his predecessors. He has probably found by this time that the pieces written for Frédéric Lemaître seldom produce much effect without him. In 'Ruy Blas' and in 'Don Cesar de Bazan' Mr. Fechter obtained fame and honour; Mr. Alfred Wigan is still remembered in the 'Isle of St. Tropez'; and in days quite recent more than one actor has played successfully as Robert Macaire. In none of these parts, however, is the great actor of the romantic school forgotten; and in pieces like 'Paillasse' and 'Le Chiffonnier de Paris' no subsequent representative has been able to hold the public. We have, in fact, lost the style that was indispensable to the due presentation of characters like Belphegor. Mr. Neville is not the man to bring us back to better times.

A competent and, in some respects, an admirable artist, he is not willing to forego the sympathy of the audience even when he is sure to regain it after a short interval. He is like the too sympathetic reader of a novel, who, when the hero or heroine gets into difficulty, wants to skip the pages until he finds matters set again to rights. In Mr. Gilbert's play 'The Vagabond' this was felt, this instance being mentioned only because it is, with the exception

of the part Mr. Neville now plays, the most recent. In 'Belphegor,' Mr. Neville shows us a worthy man driven by circumstance to act as a posturer, conjurer, juggler, and gymnast. As Paillasse, Frédéric Lemaître was the veritable *saltimbanc*, the *banquise*. His voice was hoarse and broken with exposure and drink; his face told of frequent potations; his whole appearance indicated moral degradation. He was, in short, a man whose wine had turned to vinegar under the influence of continuous suffering—one of the people of whom, by a euphemism, we speak as "nobody's enemies but their own." This man the abduction or desertion of his wife converts into a hero. It is necessary, however, for the contrast that he should seem unworthy in the early act of the sympathy he gains abundantly in the later. For the sake, as it seems, of retaining throughout the sympathy of the public, Mr. Neville loses this contrast, which is exactly the most dramatic point in the character. That Mr. Neville gives due force to the scene in which the gymnast overpowers his enemy and wrings from him a knowledge of the whereabouts of the heroine, and to the stronger situations of the play, is scarcely matter for surprise. As a whole, the interpretation of 'Belphegor' has little interest.

Plays produced at the outlying theatres have seldom value enough to call for notice. 'Auld Lang Syne' is, however, superior to most pieces of its class. It is open to the charge of being a thing of shreds and patches, its principal character being modelled upon a personage who presents himself in all plays of Mr. Byron's in which that author intended to act, and the subordinate characters recalling in their influence on the action and in their natures those in 'Nos Intimes.' It has, however, a touch of true dramatic interest, which commends it strongly to the public. The author, Mr. Gordon, plays a part in his own piece.

Dramatic Gossip.

THOSE who read of the promised visit to London of the Comédie Française, which has already been announced in several journals, will do well not to indulge in too sanguine anticipations. Negotiations have long been conducted with a view to that result, and the arrangements are settled in case of certain probable enough contingencies. Still the words of Touchstone may be remembered—"Much virtue in an 'if'." The latest revival at the Comédie has consisted of 'Le Chandelier' of Alfred de Musset, with M. Delaunay as Fortunio. 'La Camaraderie' of Scribe is also promised.

THE phonograph has already appeared on the Paris stage as the subject of a *pièce de circonstance*, and not, as in England, as the theme of a lecture. The Palais Royal has given an absurdity entitled 'Le Phonographe,' by MM. Giraudin and Bernard.

'CHANÇARD,' announced as a *noce-vaudeville* in four acts, by M. Paul Burani, has been a complete failure at the Théâtre Cluny, the present manager of which, M. Paul Cléves, has not succeeded in restoring to the house its former prestige.

'LE CHAT BOTTÉ,' a *farce* in three acts and twenty-four tableaux, by MM. Blum and Tréfou, has been produced to lure to the Gaîté the visitors to the Exposition. As a spectacle it is a success.

M. A. DE GRISÉY, of Clermont, has produced an 'Histoire de la Comédie Anglaise au XVII^e Siècle.'

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